ARCHÆOLOGICAL SURVEY OF INDIA.

(NEW IMPERIAL SERIES)

VOLUME XXI.



SOUTHERN INDIA.

VOLUME VIII.

CHÂLUKYAN ARCHITECTURE.

PART OF THE BELLARY DISTRICT

to shew position of

CHALUKYAN TEMPLES

Scale of Miles

0 5 10 15 20 25 Miles

MADRAS PRESIDENCY

Vizagapatam
Cocanada
Bellary
Harihar
Bangalore
MADRAS
Pondicherry
Calicut
Negapatam
Tuticorin

76

15

NIZAMS DOMINIONS

BOMBAY PRESIDENCY

MYSORE TERRITORY

Desanur
Sirugupp
Kenchanagudda
KAMPLI
To Anagondi
Siriguri
Emmiganuru
Kurugodu
From Gadag Junction
Hampi
Nimbapuram
Kamalapuram
Kallirampuram
Chittavadigi
HOSPET
Daroji
Kudatani
Jambanahalli
Gadiganuru
Vallabhapuram
Tungabhadra R.
Tambarahalli
Narayanadevarakeri
Torangallu
Ramandurg
Hampasagara
Sovenahalli
Ramandurg
3256
Sandur
BELLARY
Cantonment
3285
Hirehalu
From Dharwar
From Vittalapuram
HUVINAHADGALLI
MAGALA
Malvi
HIRAHADGALLI
Itigi
Sandur
Choranuru
To Bellary
Kudligi
Sovenahalli
From Shakaru
Hollalu
BAGALI
Chogaderi
From Bangalore
KURUVATTI
Kotturu
Jarimale
Gudikota
From Hubli
From Ranebbednore
Harpanahalli
Kunchuru
NILAGUNDA
Byadgi
HALAVAGALU
Ujjani
RAYADPUG
Devargudda
Araikeri
Nimbalagiri
Ranibennur
Hosahalli
Kanchikeri
From Chitaldrug
Chalgeri
Tallakeri
Uchchangidrug
HARIHAR
To Chitaldrug
Davangere
Tolahunse
SOUTHERN MAHRATTA RAILWAY
Kodaganur
Mayakonda
Basalu
BIDARHALLI
Chik Jajur
76
To Bangalore

Reg No 3249
Copies 400

Photo Print Survey Office, Madras
1897

ARCHÆOLOGICAL SURVEY OF INDIA.

NEW IMPERIAL SERIES, VOLUME XXI.

CHÂLUKYAN ARCHITECTURE;

INCLUDING EXAMPLES FROM THE BALLÂRI DISTRICT, MADRAS PRESIDENCY.

BY

ALEXR REA, M R A S,

SUPERINTENDENT, ARCHÆOLOGICAL SURVEY, MADRAS.



INDOLOGICAL BOOK HOUSE

Delhi **Varanasi**

India

1970

PUBLISHED BY
S B SINGH
INDOLOGICAL BOOK HOUSE
VARANASI

LIBERTY ART PRESS
DARYAGANJ
DELHI-6

CONTENTS.

LIST OF PLATES.

LIST OF PLATES.

REPORT

OF

THE ARCHÆOLOGICAL SURVEY OF SOUTHERN INDIA.

CHÂLUKYAN ARCHITECTURE.

CHAPTER I.

INTRODUCTORY ARCHITECTURAL NOTE

THE group of temples, illustrated in this work, is situated within a circuit of twelve miles radius, in the western portion of the Ballâri district, wedged in by Haidarabâd territory on the north and Maisûr on the south The Tungabhadrâ river, near which they are, forms the boundary on the west and north

If a circle of the diameter noted, is drawn on the map, the line passes through Huvinahadgalli and Mûgalâ on the north, Kuruvatti and Halavâgalu on the south-west, and Bâgali on the east Nîlagunda is situated about five miles inside the line of the south circumference, and Hirahadagalli, a similar distance within that of the north-west Another temple, in the same style, was seen at Sôgî, five miles south-south-east from Huvinahadgalli Harihar is situated within the Maisûr boundaries and stands on the Tungabhadrâ river, fourteen miles south of Halavâgalu From it, a plan and a few details have been taken for comparison with the others. Only an arbitrary frontier divides this portion of Ballâri from the adjoining province of Maisûr, so that this group may be considered as an offshoot, or the outlying examples of the style which had one of its principal localities in the latter State But though the principal known examples have their seat in Maisûr, it is to the territory on the north that attention must be directed for the earliest works for there, it has been pointed out, was situated the central seat of the Châlukyan power [1]

Whether other examples are to be found along the southern boundaries of the Ballâri district and in the western portion of Anantapûr—both of which are adjacent to Maisûr—remains to be seen. It is probable that they do exist, for, at the village of Kambadûru, 31 miles west of Dharmâveram, in the latter district, is a beautiful little temple built in this style, with many Jaina features intermixed with the Châlukyan

The standard work on the Châlukyan style, is Mr Fergusson's splendid volume on *Architecture in Dharwar and Mysore* Though fully illustrated by photographic plates, it possesses the defect—as has therein been pointed out—of having no plans or sections of interiors, so that, as the descriptions were chiefly written from photographs, they had thus necessarily to be confined to the external architecture of the buildings In the present

---

[1] *Architecture in Dharwar and Mysore*, p 44

volume, no attempt can be made to supply the deficiency, as the temples are examples of a different phase of the style

The date to which these temples may be assigned, is fixed not only by the architectural indications of age they exhibit, but likewise by certain known historical facts in connection with the dynasty under whom they were erected.

It has been stated, that in this style, approximate data for fixing the age may be taken from the fact that every building is better than the one that succeeded it.[1] This only goes to prove that the buildings hitherto described must belong to the period of greatest excellence in the style and the decadence that followed it. But such a statement could not be taken as applying to the style as a whole, including its earliest examples; for no style of architecture reaches its period of greatest grandeur at a bound and then declines These earliest examples, exhibiting the gradual progression of the style no doubt existed, or perhaps still exist at the earliest settlements of the Châlukyas, for the race was a powerful one, centuries before the known temples were erected; and, like any people possessing claims to civilization, no doubt, from the times of their earliest power, practised an architecture of their own We know that they only wrested the Maisûr province—with which for purposes of chronological architectural grouping, the district where these examples exist may be included—from the Chôlas, about the period of their greatest power in the tenth century[2] We might thus expect that the buildings they subsequently erected in the district would exhibit advanced features in the style This they undoubtedly do, as an inspection of the design of any of the temples, the continuity of their architectural details, or the high excellence exhibited in their workmanship will show. No one examining these works could assert that they were the earliest examples of a style The same means of fixing the chronology, applied to the works hitherto described, must also be adopted with regard to those now under note. No Hindu buildings in this style have been brought to light of a date before the twelfth century,[3] and it is doubtful if any of the strictly Châlukyan portions of the present examples can be placed much or if anything before that date This can doubtless be ascribed to a variety of causes, of which the principal are the following After the Châlukyas had acquired the Konga country, it is evident that any building operations would first be carried out in the more central part where the seat of power existed Such work could only gradually extend to the more remoter parts any buildings too, which they did erect before that date, would be, as their religion was, Jaina Many of the temples exhibit incompleteness in parts, chiefly in the carving For this a reason must be sought, it cannot be accounted for by want of means or skill in execution We see buildings, in which a great profusion of detail has been intended. and has in part been carried out, but not completely so The cause is doubtless due to the disturbances in the kingdom towards the end of the twelfth century The final extinction of the dynasty after 1189 A D fixes the end of the period during which these temples were erected It is true that on the ascension of the Hoysala Ballâlas, a variety of the style was carried on till the Musalmân invasion in the beginning of the fourteenth century, but none of these examples can be assigned to that date One of the latest of them—Kuruvatti—is placed by Fergusson towards the end of the twelfth century[4] We have a starting point from another—Bâgali—which appears to have been begun by the Chôlas and completed by the Châlukyas; and the architectural indications observable in the others complete the sequence No

[1] *Architecture in Dharwar and Mysore*, p. 44.

[2] *Architecture in Dharwar and Mysore*, p. 44.

[3] Sewell *Lists of Antiq.*, vol. II, p. 155.

[4] *Ibid.*, p. 56.

great space of time can separate any of them; their details when minutely examined are similar in parts, though may be in individual instances, differently applied The variations in the application or arrangement of parts in a design may be ascribed, not to the results of a widely separate period of the art, but to originality on the part of the workman. In this style, as in others Indian, the main arrangement of certain parts is fixed by rule; but great latitude is allowed to the workman who carries out the design. In this, lies the great beauty of these temples, and of every several part composing them A broad unvarying principle can be traced in every example, however varied the design may be, a principle in no way effaced by the individuality observable in its overlying details. Many considerations doubtless had their share in the fixing of the class of plan adopted, the greatness of the god to whom the temple was to be erected, the sanctity of the site, or the number of shrines required for lesser or attendant deities

There are three well defined forms of plan represented One is a plurality of similar shrines attached and opening on to an enclosed mandapa and necessarily facing in different directions, but with the principal shrine opening towards the east Another has a single shrine only, in the main building, with an enclosed mandapa on its east The third is an advance on the preceding, in that it has an open colonnade in front of the enclosed mandapa

The plan with three connected shrines is undoubtedly borrowed directly from the Jainas, and is one of the results of Jaina influence observable, though the buildings themselves are clearly Hindu This is probably due to the Châlukyas having originally been adherents of the Jaina faith The arrangement, as here carried out, rarely occurs in Hindu temples of later date A modification of the feature is seen in some of the temples, in which only one main shrine is adopted, but in which it is still necessary to make provision for these minor deities In these cases, side niches in the shrine are considered sufficient Again, in a three-celled temple, with a lighted central hall, as at Mâgalâ, the three shrines have an equal amount of light In the transition to a single shrine, placed at the dark end of a badly lighted mandapa, the shrine was placed in almost total darkness Latterly this came to be considered an advantage, or, at least, nothing was done to obviate it At the transition, however, such an attempt was made, by the use of side lights, as we see at Huvinahadgalli and Kuruvatti Some of the three-shrined temples have, in addition, a fourth cell detached from the main building, and facing the principal shrine Such a subsidiary shrine, intended for a Basava, or other attendant on the principal god, is not unusual in other classes of temples, although in them it is usually given lesser prominence.

A matter to be observed in the plans of the shrines is, that their main exterior lines are rectangular, and not star-shaped, as are the principal of those in this style described by Mr Fergusson [1]

The form of the plan is important, for its outline is carried up and repeated in the storeys of the tower, giving to it its own particular character A star-shaped plan is ill-adapted to, and does not, so far as I am aware, ever appear in a storeyed tower built on the lines of those of the Dravidians Only three of the buildings, Hîrahaḍagalli, Kuruvatti and Nîlagunda, retain their towers in original outline The last would certainly have three, and probably four; but has now only one The others have it only in part, or entirely away. In the latter case, however, we have no difficulty in assuming what the form has been, for it is repeated again and again in miniature over the niches of the walls That these representations were true copies of the original, as far as could be on such a small scale, is seen by

[1] *Ibid*, p. 44

comparison, where the tower yet remains Thus at Mâgalâ no trace of the three shrine towers exists, but the form of outline is preserved on the wall niches A peculiarity is noticed both at the building mentioned, and at Hirahadagalli Some of the lesser of these miniature towers, or those placed, not over the main niche, but on pilasters or other projections on the walls, have a curved northern outline This must be ascribed to the effects of the more typical Jaina style from which this was derived, and where such a tower was actually used in construction over a star-shaped plan The carvers evidently had in idea such a design before them, but on a Dravidianized plan could only use it as a decorative and not as a constructive feature The varied designs of the numerous wall niches are strikingly noticeable Most of the niches are now vacant, but from the characters of their architectural details, the class of image which occupied any particular one can be ascertained Mr Fergusson has pointed out [1] that "the great gods—such as Brahmâ, Vishnu, Śiva and Indra—have umbrella canopies The incarnations of Vishnu, their saktis or wives, and minor deities have symmetrical canopies springing from both sides and forming something like a regular arch Apsaras or heavenly maidens, mortals, and the lowest class of gods have unsymmetrical canopies springing from one side only" Examples of all these classes occur, with the addition of the architectural canopy, in combination with the floral one in the more ornate buildings In those less ornate, the architectural canopy alone is employed

The Dravidian form of the towers has been pointed out Not only in the towers, but in the treatment of their whole external outline, the temples exhibit a preponderence of Dravidian forms. They might best be described as an embodiment of Châlukyan details engrafted on a Dravidian building This is probably partly due to their outlying position, and the resulting effects of adjoining styles of architecture, of a different class, practised outside the sphere of Châlukyan influence

No one who has examined any single specimen of Châlukyan carving can have failed to note its marvellous intricacy and artistic finish in even the minutest details The workman was no doubt greatly assisted by the pliability of the material in which he had to work, but his complete mastery of the art is none the less remarkable On the temple of Guduk, Colonel Meadows Taylor makes some remarks which have quite as appropriate an application here He states [2] "It is impossible to describe the exquisite finish of the pillars of the interior of this temple, which are of black hornblende, or greenstone, nor to estimate how they were completed in their present condition without they were turned in a lathe, yet there can be little doubt that these pillars, which support the roof and body of the temple, were in fact set up originally as rough masses of rock, and afterwards carved into their present forms" The latter statement is true as regards the carving, not only on the piers, but elsewhere There seems, however, abundant evidence to show that the piers were not set up in a rough unmoulded form, but actually turned in a primitive though effective kind of lathe Of the carving he writes, "the carving on some of the pillars and of the lintels and architraves of the doors is quite beyond description No chased work in gold or silver could possibly be finer, and the patterns to this day, are copied by goldsmiths, who take casts and moulds from them, but fail in representing the sharpness and finish of the original By what tools this very hard, tough stone could have been wrought and polished as it is, is not at all intelligible at the present day, nor indeed from whence the large blocks of greenstone were brought; and in popular estimation nothing short of the miraculous creation of these temples, of which there are many legends, suffices to account for them"

[1] *Ibid*, p 53 [2] *Ibid* pp 47 48

The ornament is generally completely undercut, and sometimes attached to the solid masonry by the most slender of stalks It has often the effect of an incrustation of foliage placed on the wall Its general principle seems to have been based on a broad mass of foliage standing in high relief from a narrow but deeply cut background

The toning effects of age, which, leaving the details as sharp as when they left the sculptor's hands, have imbued them with their varying shades of brown, and given them added beauty

Châlukyan carving forms the veriest contrast to the earliest works of this species of Indian art—the Buddhist Each has its own particular beauties, but the one may be described as an embodiment of conventional forms, for natural treatment is seldom if ever adopted The other consists largely of natural foliage The latter may be described as a more refined form of art in that the effect is attained, not by a high contrast of light and shade, but by the very delicacy of the bas-relief in which it is cut Châlukyan sculpture on the other hand—whether in the intricate geometrical patterns of the ceilings, or the foliated work which covers every part of the buildings—exhibits the greatest possible exuberance of varied forms, boldly designed and finely executed to the minutest detail Its effect is greatly enhanced by the deeply cut background This, combined with the fineness of the detail, makes it equally effective, whether viewed closely or at a distance

Except in a few of the lesser structures at Bâgali, all the temples are constructed of a species of black hornblende, as porous as marble, and with much of its effects. It is said to be soft on being quarried, and to harden on exposure to the weather It is thus admirably adapted to sculptural work, for, while it readily lends itself to the carver's skill, centuries of exposure do not diminish its sharpness

Carved blocks were first dressed to the required outline, fixed in their positions in the building and then carved *in situ*

The circular columns have generally a profusion of delicate string-like mouldings, all perfectly worked, and often bearing marks showing that they were actually turned The process seems to have been to select a block of stone, rough-dress it to the requisite height and diameter, fix it upright, attached to beams in a pit, revolve the stone on its axis by bullock power, and apply tools to the revolving surface till the desired outline was attained

As to the quality of the tools or chisels used by the workmen who executed these carvings, we have no means of information, nor are we likely to have any, beyond the self-evident fact that they were perfectly suited to their purpose With a deeply cut but extremely narrow background to the foliage, often with the merest eyehole into which the chisel could be inserted, the carving tools must have been of the very slenderest make A high quality of steel has been in use in India from the earliest times, so no difficulty would be experienced in their production Were the subjects of ancient Indian art on a parallel with those of the Egyptians, we might learn their form from their carvings, but the sculptors seem to have been more concerned with the representation of the arms of their warriors and the ornaments of their gods than the sculpturing of homely implements or the tools of handicraftsmen

CHAPTER II.

BÂGALI

KALLÊSVARA TEMPLE

The village stands 8 miles east by north of the taluk head-quarters of Harpanahalli.

The temple is, as regards arrangement of plan, one of the most complete of the group included in this volume Excepting Harihar, it presents a design essentially different to any of them (Pl I) It consists of a main shrine and enclosed mandapa opening on to an open-pillared mahâmandapa of cruciform plan Other detached shrines stand in positions around The shrine and enclosed front mandapa are, in detail, mainly Dravidian, with Châlukyan features interspersed Thus, the doors of this central mandapa are in the latter style, the great open colonnade is wholly so This arrangement of the mahâmandapa appears at Harihar in Maisûr, and in many of those illustrated by Mr Fergusson in his work on this style of architecture [1]

In the main west shrine is a linga, of only a few inches diameter and height, placed on a pedestal Against the north wall is a small stone bench supported on posts for placing images or vessels used in worship The door is plainly moulded.

The door-way to the ante-chamber is a well sculptured one It has dvârapâlakas on each side; and a sculptured panel on the lintels, with figures of Gaja Lakshmi, Brahmâ, Îśvara and Vishṇu

In the front enclosed mandapa are four massive piers in square and polygonal sections, with wide capitals and brackets Responding pilasters are on the walls One corner of the maṇḍapa has been partitioned off to form a shrine On the ceiling is a lotus leaf patera The east and south doorways are well carved, but the detail of the latter is overlaid with thick coats of whitewash

The design and arrangement of the piers of the open mahâmandapa will be seen on a reference to the plan, elevation and section (Pls I, II, fig 2, and III, fig 4) A moulded stylobate, with bench inside, surrounds the whole No two piers are exactly alike, though in corresponding pairs a general outline is observed The plans are elaborately cut in simple or intersecting squares, circular, star-shaped, octagonal, and various other polygonal forms Those are varied by squares with the angles checked, and polygons with convex, concave or acute angular sides The one form is usually carried up through every moulding from base to capital The four central piers are, as usual, more ornate, and stand on sculptured pedestals

A number of images have been set up at various places in the building A Nandi stands incentre facing the shrine

Several of the compartments of the ceiling are carved in circular and diagonal panels, the most noteworthy is that in the central compartment Their general outline is shown in

---

[1] *Architecture in Dharwar and Mysore.*

the different compartments on plate I. The diagonal ceilings are usually flat, while those circular are dome-shaped

The base of the building is buried under the accumulation of soil formed during the centuries that have elapsed since the temple was erected A pit was dug at one point, where the outline of the mouldings can be seen. The base mouldings are uncarved, as are also the blocks on the parapet which surmounts the deeply carved cornice

The walls of the shrine and attached mandapa have plain pilasters and Dravidian details. The shrine tower is modern brick-and-plaster work laid over the ruined ancient masonry

At the north end of the colonnade, and opening into it, is a shrine of Narasiṁhasvâmi with a fine sculptured image of the god The base of the shrine is moulded, and is the only ancient portion of the building The superstructure is modern. The more intricate form of the original building is preserved in the outline of the base.

To the east of the mahâmaṇḍapa is a small shrine of Sûrya Narâyanasvâmi, with two images inside. The walls are in the same style, and designed similarly to the main west shrine Close to it is a well

At the north-west of the courtyard are four other shrines One, dedicated to the Vishnappa linga, is built in granite Another of the Virubakshi linga has a black-stone shrine, as in the main one, and a maṇḍapa with square piers Around it stand ten inscribed stones Other two shrines containing the Râma linga, and an image of Sîtêśvara, are of common stone and plain workmanship These buildings, if not actually contemporaneous with the main shrine, are probably only a few years later They have been ruined in parts and patched up with masonry or mud

On the south of the court, and hidden by the lofty bund of a neighbouring reservoir, are three mandapas In a line with them stand twenty inscribed stones One of these mandapas has in connection, a shrine of Vîrabhadra. They have plain stone walls and piers The sloping construction of the roof of one of them is elsewhere illustrated

There are a few other temples of lesser note in the village

The Chàna Basava temple is illustrated on plate III, figs 1, 2 and 3 It is a small building constructed of freestone Owing to the mode of roofing, with large sloping slabs projecting at the eaves—which meet and necessarily require support at or near the centre—two pillars appear in the shrine A similar mode of roofing is seen in the porches of the Kêsavasvâmi temple at Huvinahaḍgalli; and again, in a form less defined, in the Kallêśvara temple at that place. The portion of the floor, on which stand the bull and linga, is slightly raised above the front of the room The door to the shrine enclosure is well sculptured in blackstone in the same style as that of the ante-chamber in the Kallêśvara temple The exterior piers in the open front mandapa are square and octagon in plan, and are cut at the necking to carry the brackets which support the beam under the roofing slabs The four central piers are of similar massive form, and, on account of the increased height necessary to carry the beams to the top of the slope of the slabs, have capitals under the brackets A plain stylobate surrounds the maṇḍapa

The Hitadêvaru temple is a small ruined Châlukyan building in blackstone It comprises a shrine and front maṇḍapa. The chief feature of note is a doorway sculptured similarly to that above referred to

The Sangan Basappa temple is another black stone temple of small size, with features of no particular note, except a well sculptured image of Kallêśvara

The village contains a few other shrines of different style and more modern date

Plate IV.

Nine piers from the mahâmandapa

In this portion of the temple there are in all fifty-nine detached piers Almos every one differs from another, if not in general design, at least in some or other of the details Even where the plan or outline resembles another, they are so arranged as to give not only the appearance of great diversity of form, but a perfect artistic harmony throughout Their arrangement can be studied from plates I and III, fig 4

It will be seen that one style of contour is adopted in almost all the examples, but the skilful introduction of ornaments and small mouldings, or a slight alteration in their proportions, is sufficient to give each an original character of its own Each stands on a moulded base The lower portion of the column is upright, and either plain, moulded, or ornamented. A cluster of minute ornaments divides this from the bulging middle portion of the pier The shaft then tapers by a succession of mouldings into the necking, and another series of mouldings, of which the most prominent is one not unlike the classical torus with a fillet on its face, connects it with the upper portion of the capital and abacus This is the general form observed in almost all Châlukyan piers But a study of these examples will show what diversity can be obtained in what is practically one design The greatest variety is, however, attained by the form of the plan Sometimes this is continued right up from base to capital. In others, the different forms of square, circle, octagon and polygon are embodied in the one pier. The latter section is variously employed, thus we find concave and convex flutes, stars, squares with various curves or notches on the angles, and many others Fig 1 has a plan with small shafts running up from base to capital The general plan of fig 2 is circular, with the lower portion square and ornamented with niches Fig 3 has hollow flutes and a square base Fig 4 is star-shaped, formed by two intersecting squares Fig 5 has the lower part composed of two squares separated by an octagon, and circular capital Fig 6 is in general plan square throughout, with a right-angled triangle notched in at each corner The plan of fig 7 is a variety of that of fig 6, the notching or chamfer on the angles is convex Fig 8 is a twelve-pointed star Fig 9 is an elaborated form of fig 4, the faces on the two intersecting squares are moulded with small stepped fillets

Plate V

Fig 1 —The east doorway to the ardha-mandapa This is a good example of a Châlukyan doorway Though it has the usual features common to its class, the variety of treatment of the detail gives it an individuality of its own Features which may be specially noted in comparison with other examples are the row of small seated images over the cornice, the drops under, and the lions on the brackets over the piers

Fig. 2 —The door to the antarâla mandapa Perforated stone windows occupy the place of the usual broad and varied succession of jamb mouldings, found in doors occupying other positions This introduction of a window is necessary to give an increase of light to what would otherwise be a very dark interior Variety of detail may be noted on the small floral arches supported on brackets over the cornice, the panels on the middle of the piers, and the figure panels over Gajalakshmi between the cornice and the door lintel. The latter are necessary as a central feature or stop to the perforated windows which return over the door. For comparison, another example at Huvinahadgalli, where the window is carried across the top without a break may be noted. (Pl. XCV)

PLATE VI

Fig. 1 —An enlarged drawing of the exterior south-west corner of the shrine, showing the base, wall with pilasters and niches, and he cornice over Its Dravidian characteristics will be apparent The mouldings of the base, for example, have nothing of the clear cut sharpness of the other style On the other hand, the carved blocks on the cornice have a slight touch of the Châlukyan element

Fig 2.—Two of a series of small figures on the north wall

Fig. 3 —A sketch of the madapalli or cooking room It forms one of the three mandapas which are partly covered by the bund of the tank which adjoins the south side of the temple

PLATE VII

Figs 1 to 6 —Images in the mahâmandapa

Fig 1 —Dêvêndra or Indra standing on a moulded pedestal, with a canopy resting on piers behind Two females stand at his feet His vehicle, Airâvata, is in a panel in front of the base

Fig 2.—A seated figure of Sarasvati on a moulded base with carved canopy behind

Fig 3 —A portion of a carved slab, the principal figure of which is Brahmâ He is seated under a canopy with makaras on his right and left From the mouths of these beasts spring the scrolls of the canopy The animals on his left are supported on a pilaster, and on their backs rests a small shrine with a figure inside Overhead are shown some of the principal deities, riding on their vehicles Below are other figures The portion of the slab broken away, would contain similar groups with Îśvara and Vishnu as the principal figures

Fig 4 —Durga and the buffalo headed Mahishâsura With a sword in one of her right hands she slays the Asura She tramples one of the Rakshasas under foot, and at the same time taps him on the head with her club The various arms hold different weapons In one of the left is the bow, while one of her right hands draws an arrow from the quiver on her back

Fig 5 —Anantaśâyana reclining on his serpent couch, guarded by the hoods of the nâga His wife Lakshmi keeps watch at the head of the couch His weapons are ranged in front

Fig 6 —A large image of the Vishnu avatâr of Narasimha slaying the tyrannical monarch Hirânyakasipu The king's devout son Prahlâda and others stand below

PLATE VIII

Figs 1 and 2 in this plate represent the plan and section of the principal ceiling in the mahâmandapa It is built in rings of courses, tapering to the summit, in the form of a cupola A very deep dropstone (fig. 3) is let down through the crown It is carved with deities on each face, and animals below The different rings are angular, with a series of cusps cut on the angles At the eight cardinal points on the lowest course are projecting block carved with the Ashtadikpâlakas These are illustrated on plate II, fig 1 Four of them have figure-sculptured panels above them The under sides of the blocks are carved with pateras and other ornament.

CHAPTER III.

MÂGALÂ

Veṇugopâlasvâmi Temple.

A village standing 10 miles west of Huvinahaḍgalli

The plan of the temple is composed of a spacious central hall, with an entrance on the south side, and a shrine entering off each of the three others (Plate IX.) These three shrines would originally be occupied by the Trimûrti or Hindu triad, Brahmâ, Śiva and Vishnu. The former would be in the usual place in the centre, with Vishnu on his right and Śiva on his left. The temple was a Vaishnava one, and, while still retaining the relative positions of the gods, it was necessary in the interests of sectarian belief, which considered its own particular god the most important, that it should be placed in the usual position facing the east This was attained by fixing the temple in the unusual position of having its principal facade to the south

In the centre of the porch is the entrance door, with comparatively simple moulded architraves The porch walls are thin, and constructed of mullions and transoms crossing each other so as to form three vertical rows of small square openings The cross bars are carved in floral designs On a raised stone bench inside the south wall of the porch, stand four delicately carved circular columns Other six piers stand on the floor of the hall. Four of these form the usual central group raised on a square pedestal, they have boldly carved capitals and figure brackets Against the inner west wall of the porch, is a small niche, with a moulding under, and a cornice over Inside it, standing on the floor against the wall, is a panel with a row of nine-seated figures, each with a canopy overhead Pilasters are placed against the walls of the hall, responding to the six central piers

The three doors entering off the main hall are exquisite pieces of design and workmanship, that on the west being the finest Those on the north and east have small moulded pilasters on each side, with a vertical row of small square perforated openings through the wall. Each perforation is fitted with a diamond shaped ornament Along the top of each door is a cornice, ornamented with miniature towers

The west door is similar in design to the others, but more richly carved In place of the side perforations, there are upright rows of small figures seated inside a series of circular ornaments In the other two temples of Hirahadagalli and Nilagunda, which have, or had three main shrines, the principal one is on the west, with its door facing the east and entrance door The two subsidiary shrines form wings on each side of it The west shrine at Mâgalâ does not face the outer entrance door as in the others, yet that it has been the chief one is shown by the superior richness of its entrance

There is a moulded niche in each of the side interior wall-spaces of the hall, the north wall is blank At the north-east corner stands an inscribed stone, with an elaborately worked representation of a linga, bull, and emblems on the top

Each of the three shrines enters through a square ante-chamber The doors directly entering the shrines are finely carved, though less richly than those opening on the hall In the east shrine is a well-carved figure on a pedestal, with a canopy over, a Nandi is in the chamber in front of it

One of the glories of this temple consists in its ceilings, which are of very varied and beautiful design Every compartment comprised in the building is thus decorated Their initial construction is the usual arrangement of flat and circular overlapping slabs The finest are those in the hall, the one in the central compartment being particularly elaborate and lofty The building is shown in section on plates X and XI

On the exterior of the building, a moulded base, with an upper row of lions, vyâlis and other figures, surrounds the temple (Plates XII and XIII)

The wall pilasters are narrow, and are plain up to the mid height of the walls The upper half is hidden in a profusion of foliage and candelabras The latter feature occurs at Hirahadagalli, but there they are turned on to the walls Here the wall-spaces are otherwise occupied They support canopies and miniature towers which occupy the upper portions On each of the three external faces of the shrines is a deeply recessed niche Surmounting the wall heads is an ornamental cornice, narrow when compared with the deep overhanging cornice of the porch Above are rows of elaborately carved blocks and sculptured panels of varied design Each shrine has undoubtedly had a tower, but the exterior work is now away, and only masses of rough blocks remain on the roof

No worship is conducted at the building It is known as the 'Jaina temple

Plate XIV

One of the projecting bays of the north wall The work being in a finely grained blackstone, remains as sharply cut as when it left the hands of the sculptor The central object is, as usual, a niche surmounted by a miniature representation of a shrine tower, the front of its main cornice is broken away, but its detail and ornament can be ascertained from that remaining over the side pilasters. Underneath is an ornamental sômasûtra for carrying off the water from the shrine inside The principal feature in the base is a row of lions along the upper member They are shown in the act of rending birds, elephants and other animals Above are a series of short pilasters, surmounted by small bell-shaped towers. Between them are long pilasters which extend up to the under side of the wall-head cornice The upper portion of the wall is ornamented with vyâli's heads and projecting lamp brackets

Plate XV

Fig 1 —An ornament on the base It is one of a series on the upper member of the base A figure of a deity—in this case Ganêsa—sits in a niche, flanked by rampant lions and surmounted by a floral arch

Fig 2 —A floral arch over a niche on the south wall

Fig 3 is a monolithic figure of Anantaśâyana from a small temple at Holâlu

Plate XVI

One of the large pilasters on the north wall The lower portion shows the main base of the building on which the pilaster rests. The plan of the pilaster from base to capital is rectangular, with stopped corners The wall base projects opposite each of these pilasters. its mouldings also follow the plan of the pilaster

Plate XVII.

The ceiling in the central compartment of the mahâmandapa It is the principal and most highly ornate of the many fine ceilings in this temple; its position will be seen by a reference to the sectional drawings of the temple (Plates X and XI). The carved rectangular

lintels, which rest on the four corner piers, support the upper circular portion. The carved blocks at the eight cardinal points, with representations of the Ashtadikpâlakas, rest immediately over the beams. The mouldings, from the under side of these blocks upwards are circular. Spandrels or triangular spaces are thus formed on the under side at the four corners. The carved work on these is shown on the plan. The work is built in large circular faced blocks, or courses of blackstone. The large and finely carved drop, or centre piece, is in a single block, let down from the top. The carving presents great variety of design, and its effect can be but faintly represented by any drawing.

PLATE XVIII

A ceiling in the east end of the porch. In this part of the building there are six compartments, each with a carved ceiling. The two in the outer corners are both of a design similar to the one under note. The ceiling—as are most of those in this temple—is profusely ornamented. The lower portion is square, the two intermediate intersecting octagons, and the crown, circular. The central drop is small. At the foot of the circular portion is a series of fans, each with a drop in its centre. The connecting space between these is flat, ornamented with leaves. The various triangular spaces formed by the junction of the circles, octagon, and square are filled with floral ornament.

PLATES XIX and XX.

Two of the diagonal ceilings in the mahâmandapa. They are formed of richly ornamented flat slabs laid across the corners. In the centre is a circular cupola.

PLATE XXI

Figs. 1 and 2.—Ornaments on the cornices of niches in the mahâmandapa.

Fig. 3.—Carving on the top of an inscribed stone standing near the temple. It represents a Châlukyan temple with three shrines, each surmounted by a tower. In the centre shrine is a liṅga with a worshipper. A deity stands in each of the side shrines. On one outer side is a Nandi, and on the other a cow and calf. Overhead is a representation of the sun and moon.

Fig. 4.—On the entrance side of the mahâmandapa are a number of perforated stone windows. The figure shows the ornament with which the cross-bars and jambs are covered.

PLATE XXII

A finely carved blackstone image in the shrine.

PLATE XXIII

Fig. 1.—A carved sômasûtra at the side of the shrine. Its design is similar to another at Nilagûṇḍa (Plate LV.)

Fig. 2.—A wedge-shaped ornament on the front of the porch. From a vyâli's head springs some floral ornament, and a soldier armed with sword and shield stands in the lower coil.

PLATE XXIV

Fig. 1.—An ornamental block on the south side of the west shrine. A Vaishnava deity stands in the centre compartment, armed with various emblems, and holding a human head in one of his left hands. Beside him are two ascetics and a deer. Around the panel is some floral ornament. In each of the side wings is a female chauri bearer.

Fig 2 —A panel situate close to that above described The panel group represents the same subject as the other On each side is a Châlukyan pier which has supported a floral canopy now broken away

PLATE XXV

Fig 1 —A pedimental panel over the cornice It is a fine example, with details of ornament similar to others already described

Fig 2 —A detail of the front cornice, showing a group of carved panel blocks.

Fig 3 —A horizontal band of ornament on the door to the north shrine

PLATE XXVI

A niche on the side of the entrance porch It is similar to the others, placed on the walls of the temple Like the niches at Huvinahadgalli, a small figure stands inside The niche cornice has sufficient projection to give it the appearance of a canopy Over the miniature tower is a floral arch Projecting lamp brackets spring from the upper portion of the main wall pilasters This feature appears in a more ornate form at Hirahadagalli

PLATE XXVII

The lower part of the left architrave of a door in the mahâmandapa, showing the dvârapâlakas at the base, and details of the ornament The lines of ornament inside the pilasters also return along the face of the lintel The doorway from which this is taken is elsewhere illustrated

PLATE XXVIII

The carving surmounting the parapet over the front doorway This piece of carving forms a portion of a course which runs round the entire building The carved corner blocks on each side of the centre slab, are similarly carved on two faces, they are placed over each of the corners formed by the numerous recesses and projections on the different façades

PLATE XXIX

A panel built in the wall of the mahâmandapa, at the left side of the entrance In it are the Navagâhas, or nine celestials Each is seated on a pedestal under a canopy Vishnu occupies the centre, as becomes a panel in a temple of that deity, with Îśvara and Ganêśa on his extreme right and left When these three chief deities are thus brought in combination in temples of the opposite sect, the group is differently arranged

PLATE XXX

Fig 1 —One of the four central piers in the mahâmandapa The base, and the abacus of the capital are square, the latter has a notch out of the four corners The body of the shaft is circular, having been—as is the case with all these circular columns—turned and grooved with a chisel in a pit

Fig 2 —A sketch of the brackets supporting the beams over one of the four central piers in the mahâmandapa There are four similar brackets over each of these piers They have groups of musicians on the under side, with floral ornament and rolls over

Fig 3 —A continuous ornament on the front cornice

PLATE XXXI

Figs 1 and 2 —Ornamental bands on the body of the four central piers in the mahâmandapa The mouldings—on which these ornaments are—are circular The piers are shown on the section of the building

CHAPTER IV.

HIRAHADAGALLI.

KATTÊSVARA TEMPLE

The village stands nine miles south-west of the taluk head-quarters of Huvinahadgalli It was here that I found the copper-plate grant of the Pallava king Sivaskandavarman, published by Professor G Bühler, in Part I of the *Epigraphia Indica*

The plan of the temple now comprises the principal shrine at the west end, an enclosed mandapa in front, with a building at each side, and another detached shrine facing the main one, with an enclosed maṇdapa in front of it The plan as it now stands—disfigured with modern walls of mud and masonry—does not represent the original one in its entirety. (pl XXXII) Some foundations which stand in the open space between the separated buildings show, that the plan has been one resembling that at Bâgali (pl I) The architectural details in this case, however, are purely Châlukyan In the complete building, the present west shrine being the central one, probably had another on one or other of the sides of the enclosed mandapa in the front, as at Harihar Two shrines at present stand there, but the foundations only are of ancient construction That on the north is mud built, while the one opposite forms a porch constructed of ancient materials enclosed by mud walls The entrances to these side shrines may have been through enclosed passages as at Mâgalâ and Nilagunda, or through an open porch as at Harihar The foundations appearing in front of the mandapa would be those of a pillared mahâmandapa similar to but of lesser extent than those existing at Bâgali and Harihar The present east shrine would be connected with the main building in the same manner as the corresponding shrine at Nîlagunda. The pillars of the connecting vestibule still stand, but enclosed by modern walls Of this subsidiary shrine, only the foundations and base are ancient, the walls built over them are of plain modern construction

In the west shrine is the principal liṅga worshipped The door is richly carved and has a perforated window on each side The ante-chamber in front is unusually narrow in these other temples it more nearly approaches a square In the front enclosed mandapa are four finely carved piers in the centre, and a number of images in the corners Mahishâsura-mardini stands in the north-east corner, Pârvatisamêtha in the south-east, Sarasvati in the south-west, and in the other, Ganêśa and a slab, with nine seated figures, similar to one at Mâgalâ In the side porches, converted by mud walls into shrines, are,—Narâyanadêva on the north, and a linga on the south On the raised platform in the centre of the mandapa is placed a Nandi, facing the main shrine The ceilings of these buildings are—with the exception of a patora in the centre of the front building—perfectly plain, and in decided contrast to the richness of the work on the exterior The east entrance door to this building is elaborately carved Somewhat to the front of it stand two inscribed stones; another stands on the east side of the south porch

Around the main shrine and mandapa, is a finely moulded and ornamented base, with carved blocks on the upper bands In front of it, at the principal projections on the wall, are carved and perforated panels with a projecting niche and canopy over By the side of the niches are slender pilasters, and the wall spaces between are filled in with miniature balconies,

branched candelabras and other ornament The general effect of the work in the building will be seen from the bay represented on plate XXXIII No drawing, however, can adequately reproduce the rich and varied effect of the original with its beautiful design and workmanship, its light and shade, and varying tints of colour A large proportion of the carving is perforated and only attached to the wall by a few stems On this account, much of it has been broken away

The tower over the western shrine, is almost complete to the sikara; some displacement of stones on one of the sides however, has been caused by plants The design is formed of a pyramidal series of stories, each recessed behind the one below it The same profusion of ornament observable on the walls is carried right up to the fine circular kalaśa on the summit

PLATE XXXIII

A portion of the wall on the north side Every detail of the carved work is as minutely finished as jewellery Through age the stones have acquired a gloss and a rich chocolate colour which considerably heighten the artistic effect The walls are spaced into a series of projecting bays, each divided into three parts, the central part projects in front of those on either side The lower base is plainly moulded, without ornament The upper base has also plain mouldings, but carved blocks with vyâli and makara heads are placed at every angle and return of the members

In the bay represented on the plate, a sômasûtra, or spout for carrying off water from the shrine, projects over the base, and rests on an ornamental block with a carved panel on its front The upper walls of the bay are divided into three parts by pilasters, the central one projecting beyond the others On this central projection is a niche and a miniature balcony, with supporting lions underneath, and a carved moulding overhanging and acting as a canopy to the sômasûtra below The niche has a cornice and tower, worked into the minutest detail, a perfect copy in miniature of the tower placed over the shrine roof An image would at one time stand inside the niche Smaller niches, with a figure carved inside, are on the spaces on each side Below them are brackets projecting from the pilasters The pilasters have foliated bases, and moulded capitals with ornamental neckings From the necks spring ornamental curved lamp brackets

PLATE XXXIV

Fig 1 —A small projecting niche on the north side wall The design is unique, in that it is a miniature representation of a shrine with base, parapet and entrance steps, columns, cornice, tower, and an image standing inside It is supported on a bracket springing from a pilaster The others on the walls are of similar design

Fig 2 —A ceiling slab found buried in the ground beside the ruined mahâmandapa It evidently once formed the capping or centre piece of the principal ceiling in that building. The intertwining stems are for the most part, completely undercut The figure is illustrated in the *Technical Art Series* 1891

Fig 3 —A carved panel on the front cornice, having an elephant fitted with the usual trappings.

Fig. 4 —A small carved block on the front cornice

PLATE XXXV

This plate represents the east doorway of the temple There are six tiers of carved mouldings and a pilaster on each side of the entrance, and each has a dvârapâlaka in a niche underneath The inner line of the architrave has a row of diamond-shaped ornaments with

flowers between. The second has tiers of double nâgas, above each other, the alternate groups have their tails intertwined the return along the top has single figures The third row from the door, has single and double figures placed inside scrolls Outside this, is a polygonal-sided pilaster with horizontal moulded bands at intervals, the projecting cup-shaped moulding under the capital is a feature somewhat unusual. Beyond the pilaster are two lines of scrolls,—one carved with human figures and the other with lions—and a vertical stem with branching leaves Beyond the members of the door is a broad pilaster of the usual type

PLATE XXXVI.

The doorway to the west shrine On each side of the entrance, is a perforated stone window, with a flowered vase under, and a row of haṁsas over The dvârapâlakas in this case—under the door jambs—are unusually small A quaint bit of carving is seen in the group of monkeys by the side of the gods and pinnacles over the cornice

PLATE XXXVII

Ornaments on the west door

Fig 1—A small upper horizontal running scroll

Fig 2—A portion of the perforated side-lights, showing the ornaments on the stone cross bars

PLATE XXXVIII

Fig 1—A small ornament above one of the niches on the front facade The central panel, round which the ornament is clustered, is, in this example, circular, with a lion in place of the more usual image of a deity

Fig 2—A terminal semi-circular panel from the west side of the temple The centre is a vyâli's head Around the top is a wavy ornament springing from two makaras On the top is a vyâli's head

Fig 3—A circular scroll enclosing a haṁsa, on the west doorway

Fig 4—A small rectangular panel with a scroll

PLATE XXXIX

Fig 1—An image of Narâyanasvâmi in the north shrine It is highly carved, and, with the exception of two broken forearms, in good preservation At the top of the slab are some curious little figures, several are seated on pedestals Some of these have a reference to the avatârs of Vishnu

Fig 2—A group of images standing in the mahâmandapa They represent Siva, his wife Pârvati, and two sons The style of carving is similar to that above noted

Fig 3—An ornamental band on a pilaster on the south side

Fig 4—A drop ornament on the front of the cornice

Fig 5—A band similar to fig 3

PLATE XL

IMAGES STANDING IN THE MAHÂMANDAPA

Fig 1—A figure of Mahishâsuramardini She is eight-armed, with a quiver on her back and various weapons in her hands One of the left arms is broken Below are a buffalo, a figure under her right foot, and a figure and lion fighting

Fig 2.—A seated figure of Sarasvati, with piers behind, supporting a scroll work canopy One of her right arms is broken at the elbow Underneath her seat is an inscription, her vehicle is carved on the front of the pedestal

Fig. 3—Narâyanadêva standing in front of an arched canopy. Various figures are seated overhead A female stands on the front of each of the piers Below, in front of the pedestal, is a row of seven curious figures with the bodies of men and the heads of beasts.

PLATE XLI

Fig 1—Ornament on the tower cornice

Fig 2—An ornament on the back cornice

Fig 3—Vyâli head and ornament over a niche on the back wall

PLATE XLII

Fig 1—A carved ornament over the south cornice

Fig 2—A drop ornament on the base of the south porch

Fig 3—A balcony, in the form of a small shrine, in a niche on the south side Its design is similar to another elsewhere described in detail. (Pl XXXIV, fig 1)

PLATE XLIII

Fig 1.—A carved panel block ornament on the tower cornice

Fig 2—One of the balconies on the walls

PLATE XLIV

Fig 1—One of the carved blocks surmounting a cornice on the back of the tower

Fig 2—The carved pediment of a niche on the back wall

PLATE XLV

Two carved blocks on the tower The design is the usual one, with a small panel or niche enclosing one or more deities, surmounted by some floral work springing from a vyâli's head

PLATE XLVI

Fig 1—A panel over the south doorway In the centre, Śiva is seated on a lotus, with a canopy overhead, and a floral ornament on each side

Fig 2—A smaller panel, with a figure of Brahmâ

Fig 3.—Ornaments on the capitals of the pilasters on the exterior of the north wall These headings might almost be described as double capitals, one over the other, though the under is really only an extra deep and highly ornate necking From each necking springs a bracket or candelabra attached to the wall between each pilaster. Under each bracket is a vyâli's head with floral stems springing from the mouth The capitals above, are moulded without ornament

Fig 4.—A nâga stone in the east shrine The ornament from which the tail rises, is Châlukyan in character.

PLATE XLVII

Figs 1 and 2 are piers in the south porch and the mandapa of the east shrine The general design and outline of both are similar The former occupies the more important position, and thus is more highly ornate than the other The carved blocks at the body of the pier may be noted. The small pieces of fretwork on the capital, have so slender an attachment, that many have been broken away

CHAPTER V.

NÎLAGUṆDA

Bhîmêśvara Temple.

A village in the Harpanahalli taluk, standing 6 miles west-south-west of the town of that name

The plan of the temple consists of an enclosed hall with an entrance door on the east, and a shrine entering off each of the other sides The east entrance is through a porch which connects the main building with a fourth shrine standing to the east in front of it (Plate XLVIII)

The east entrance door of the central hall is plain when compared with other examples of this feature Inside the hall, four circular piers stand in the centre, and two other fluted circular shafts are attached to the corners of the ante-chambers of the two side shrines These two chambers want the usual doorway connecting them with the central hall The rooms themselves are, on plan, less than a square With the main west shrine, the usual arrangement of having a door to the ante-chamber is adhered to, and the form of the plan approaches a square At the two west corners of the hall are four figure niches in the walls. A Nandi stands facing the entrance to the west shrine A linga is placed inside In the other shrines stand vacant pedestals In all these cells there is a small moulded table projecting from each side wall These are said to have been for the placing of small metal images, or pûja utensils The shrine doors are plainly moulded with pilasters and unornamented mouldings The entrance screen of the west ante-chamber has some richly carved work

The central ceiling of the hall is the only one on which a profusion of carving has been wrought, it resembles one excavated at Hîrahadagalli. The others, whose positions are shown on the plan, have plain slabs of the usual square, diagonal, and circular pattern

The piers of the east porch are of massive form, with square and polyogonal sides. The east shrine is almost a replicate of those on the wings

The interior of the building is shown on plate XLIX.

The base around the exterior is of the usual design, with some of the blocks uncarved

The pilasters on the walls are slender, and reach to the main cornice Interspersed are a few, having the more massive proportions of detached piers, as also occurs at Kuruvatti

Between, are lesser ones with the usual surmounting canopies and towers

Around the west shrine only, are recessed niches In these are mutilated figures of Kâlabhairava, Îśvara and Narasimha

The tower over the west shrine is nearly complete, but the masonry is in parts much displaced by vegetation Stones have fallen, and lie around the base It is built in recessed storeys with pilasters, cornices and carved blocks No traces of the other towers remain, and the rest of the building above the cornice is a ruin (Plate L)

Plate LI

Fig 1 — A corner pier in the mahâmandapa

The contour of the mouldings is that usually found in Chalukyan piers The plan is a sixteen-pointed star—in the complete circle—with a double plane on each of the surfaces.

These lines run up from base to capital, and the resulting multiplicity of vertical lines adds greatly to the general effect

Fig 2 —Ornamental details on the base of the shrine These are small panels carved with figures and rampant lions on the different projections of the structure At each angle of the ingoing face are corbels carved with makara heads

Fig 3 —A terminal ornament or pedimental block on the tower The exterior is stepped over a floral scroll, which springs from makaras, and terminates in a vyâli's head Inside is a figure of Subrahmanya, with two female fan bearers

Fig 4 —An ornament of similar class to fig 3, but of different design Each side is flanked by a rampant lion, with one of his forepaws resting on the uplifted hand of a person who kneels below The interior panel is filled with scroll work

PLATE LII

Fig 1 —Dvârapâlakas at the door of the principal shrine

Fig 2 —A finely carved group of Dvârapâlakas They stand on a moulded pedestal, under a canopy of carved scroll work The group comprises three females, each being profusely ornamented with jewels, and bearing chauries and various emblems

Figs 3 and 4 —A fine blackstone central ceiling On the four sides of the capitals of the supporting piers are moulded consoles On the centre of the soffit of the four enclosing beams is a floral carved patera, which is repeated in the eight corners formed by the structure of the ceiling The usual Hindu method of construction is employed, thus across the corners of the outer four beams, slabs are laid cross-wise, forming an upper diagonal square Above it a smaller square is set parallel to the beams, whose corners touch the centre of the sides of the diagonal The triangular spaces have,—in addition to the central pateras—their surfaces covered with floral scrolls The fronts of the triangular slabs are ornamented with floral scroll patterns In the centre face of each, is a small square panel, having the regents of the eight cardinal points Thus, the four regents of the intermediate points are on the centre of sides of the diagonal square; the remaining four are on the faces of the small upper square The corona or centre-piece is a flat fluted circular dome with a moulded knob descending from the centre Around it is a series of detached interlacing stems Vyâli heads fill up the flat triangular surface between the upper square and the hollow circular dome

PLATE LIII

Fig 1 —A figure of Anantaśiyana in the temple of that name He reclines on the coils of a Nâga, with the hoods of the snake shading his head The pedestal of the image is a fine sharply cut example of Châlukyan moulded work

Fig 2 —The image in the shrine of Lakshmi-Narâyanasvâmi Narâyana is seated with Lakshmi on his left knee Both figures are adorned with a profusion of finely cut ornaments Overhead is a carved arched canopy, with open scroll work surmounted by figures of the fish and tortoise, and images representing the various gods The group is placed on a pedestal, moulded almost precisely similar to that above described

Fig 3 —A sculptured panel over the shrine doorway of the Bhîmêśvera temple In the centre is Îśvara, with Pârvati, and Ganapati and Subrahmanya on their right and left Underneath Śiva, is his vehicle the bull A female fan-bearer stands on each side of this central group

On the right of the panel is Brahmâ with Sarasvati seated on his knee, and the vehicle of the former below.

On the left of the panel is Vishnu, having Lakshmi seated on his knees A fan-bearer is at the sides, and his vehicle, Garuḍa, underneath

Each end of the panel is terminated by a makara, with a floral scroll springing from its tail

Plate LIV

Fig 2 —The doorway to the central shrine On each side of the door, separated by an ornamental pilaster and rows of floral ornament, is a perforated stone window, with three upright rows of floral scrolls Each alternate scroll has a small figure seated inside Under the door jambs and windows is a floral canopy covering three dvârapâlakas The sill in front of these, is ornamented with a floral scroll Outside each window is a finely moulded and carved semi-pier, with three dvârapâlakas under a canopy on the lower body of the shaft The sculptured block, over the centre of the door soffit, represents Gajalakshmi The frieze over the lintel has the usual group of the principal deities, with their wives, vehicles and attendants The beam is moulded, and topped with notched crenellations

Plate LV

Figs 1 and 2 —The front and side views of the sômasûtra for carrying off the pûja water from the shrine' This drainage channel, in the majority of temples, is usually comparatively plain In a temple such as this, where carving is lavished wherever possible, it becomes a highly ornamental feature

A makara head is at the end of the conduit which issues through the wall In front of it is a short open channel, covered with a characteristic scroll ornament on both sides The stone block on which it rests has a makara on each side, and the rest of the surface covered with foliage

A sômasûtra of similar design is seen at Mâgalâ.

Fig 3 —A carved block surmounting a corner of the cornice

CHAPTER VI.

KURUVATTI.

Mallikârjuna Temple

The village stands on the right bank of the Tungabhadrâ river about 17 miles west of the taluk head-quarters of Harpanahalli

The temple is said to have been formerly known by the name of Mallêśvara The usual arrangement is observable in the plan, so that it will be sufficient if the chief features of variation are pointed out (Pl LVI) The shrine has three interior niches in the thickness of the walls The only other of these examples where this occurs, is at the Kêśavasvâmi temple at Huvinahadgalli, where there are two The exterior shrine niches have considerable projection Like the Kallêśvara temple at Huvinahadgalli, the shrine ante-chamber has side lights In place of the usual entrance door to the ante-chamber, there is placed a finely sculptured pediment resting on columns. The front maṇḍapa has three doors, and the side porches have six columns each, instead of the more usual two

The temple has only one shrine, at the west end, with a linga A mask is fixed on the linga on festival occasions On the floor in front of the shrine door is a finely carved scroll On each side of the ante-chamber are two pilasters with figures of Vîrabhadra, Bhairava, Basava and two other images The screen at the entrance to the ante-chamber has been above alluded to

In the front mandapa are four turned columns, with rectangular responding pilasters on the four walls. In the south-west corner is an inscribed stone, and images of Gaṇapati, and Sûrya Narâyana

In the south porch is a finely sculptured panel representing a Râjâ and two attendants with umbrellas There are also three inscribed stones These are not *in situ*, but have all been removed from some place in this or another building, and set down here The doors of both the north and south porches are finely carved

The east door also, is an exceedingly fine specimen The base around the building has the usual members in its composition, numbers of the blocks on it are uncarved The main wall is divided by a series of broad and narrow pilasters, with lesser ones between, some are single and others double, they support canopies and miniature reproductions of the main tower of the building itself Each of the latter had at one time a projecting detached group of flying figures fixed in with sockets in the manner of those on the upper part of the front door, but now only the socket holes are left to indicate they have been there

In the niches on the three faces of the shrine are various images In that on the north, is Narasimha; on the east and south are images described as king Urduathandan and Bidchâdanar (Pl LVIII) A photograph of a portion of this part of the building is shown in Mr Fergusson's *Architecture in Dharwar and Mysore.* (Pl XXXVI) The ornaments of the wall-head cornice are in parts completely away, leaving only the rough masonry backing

The lion is of frequent appearance in some of these temples, and in none more so than in this. It is shown in panels on the base, on wall-heads, angles of the tower, and other places One is cut on the stylobate of a porch showing on plate LVII.

The shrine tower is complete, but disfigured by long repeated applications of whitewash. It is built in a series of recessed storeys, with unornamented horizontal mouldings Two doors enter the tower over the roof of the front mandapa The Basava mandapa opposite the temple is a modern building erected on ancient foundations It is plain, with a tower over the shrine, and wooden pillars in the mandapa in front

PLATE LIX

Fig 1 —One of the four central piers in the mahâmandapa The column is circular moulded, without ornament on its upper portion The base is square, with a representation of a shrine on each of the four faces The beam brackets over the capital are plain

Fig 2 —One of the small niches on the outer walls They are placed one on each side of the broad pilasters fixed at intervals on the sides and back of the temple In place of an image, a small pilaster supporting a small tower stands inside

Fig 3 —One of the piers of the south porch The plan of each, from base to capital, is a square, with notched corners

PLATE LX

The east entrance to the mahâmandapa This is a beautifully carved example of its class The sculptured block in the centre of the lintel has the usual representation of Gaja-lakshmi. The covering cornice is plain, with miniature representations of towers over it The jambs have an extra large number of upright rows of carvings That next the door has diamond and floral patterns, the others are coiled Nâga figures, figure and bird scrolls, dancers and musicians, a running scroll and a leaf patera The figure scrolls and musicians are cut on the face of narrow pilasters which run up to the cornice over the door The carving is generally deeply undercut and most minutely worked Each group of figures differs in some respect from the others Under each projection on the jambs, is a niche with a figure standing under a canopy, carved to represent a vimâna tower Outside the jamb carvings is a massive flat pilaster with a double notch running up each corner On the front and inner side of each capital are finely carved female figures with encircling wreaths (pl LXVIII). This feature is unusual, and but seldom occurs in any of the present described group of Châlukyan temples Another example occurs in the Kêśavasvâmi temple at Huvina-haḍgalli. In that building, only the supporting brackets remain Each figure is supported on a bracket carved with a bhûta, fixed in the pilaster below the neck mouldings The figures represent dancers, and each has some smaller figures of musicians at its feet. Around and down each side of the principal figure is a floral wreath The figures and wreath are delicately and completely undercut as if carved in metal, and stand quite detached They are as well finished on the back as on the front A narrow slab of stone has been left on the back of each to give the necessary strength The groups are on stones separate from the columns, and are held in position by an under pin fixed into the supporting bracket, and another upper one let into a projecting carved block overhead Groups similar to these have been fixed in the niches on the sides of the temple, but are now away Enlarged drawings of two of these groups are shown on plate LXVIII

PLATE LXI

A niche and adjoining portion of the exterior wall on the south side of the shrine There is a similar niche on the centre of the back, and the north side The niche is surmounted by a heavy cornice and a miniature shrine tower A deity sits inside the niche—in this instance Narasimha. The base is flanked by elephants On each side is a

bhûta figure-bracket, which originally supported flying groups of figures, which leant forward and were fitted into the underside of the cornice They were similar to those on the upper sides of the front door Being so close to the ground, they have been interfered with, become loose in their sockets, and either fallen or been taken out One of those from the niche under note has been preserved, and is now in the Government Museum at Madras.

Plate LXII

Fig 1 —A finely carved toran standing in the mahâmandapa, in front of the doorway which leads into the shrine It is formed of two circular moulded Châlukyan piers supporting a large pediment or lintel The principal features in the structure are the three deities standing in the carved niches under a semi-circular arch which is pierced through the slab Those represent Śiva in the centre, with Brahmâ on his right and Vishnu on his left At each side of the arch is a makara with figures seated on its back From its mouth springs an ornament which goes round the arch and terminates in a vyâli head From the tail, a profusion of floral ornament curves out, and fills up the sides of the slab The back of the slab is plain

Fig 2 —A carved centre block representing Gajalakshmi on the lintel of the south doorway

Fig 3 —A carved wooden doorway in the Basava mandapa The design is a series of pateras in panels up each jamb and along the lintel

Figs 4 and 5 —Ornaments on the east and south doors

Plate LXIII.

Figs 1 to 4 —Door architrave ornaments Fig 1, is a scroll with figures, from the north door Fig 2, is another of the upright bands of ornament from the same door Figs 3 and 4, are lozenge and scroll ornaments from the east door

Fig 5 —A mantram, or charm to ward off disease from cattle, cut on a stone standing in the small village of Kaṭibmuru

Plate LXIV

Fig 1 —A beaten brass mask for fitting on to the linga on festival occasions The body of the figure represents the head of Śiva with the head of Gaṅga in his crown Around the base are the coils of a Nâga, whose outspread hood overshadows the linga

Fig 2 —A cast brass image of Śiva, with Pârvati, seated on his vehicle Nandi, and overshadowed by a five-hooded Nâga Behind him is a canopy supported on two piers Over the arch of the canopy are four banners and an umbrella in silver Enlarged drawings of these silver ornaments are shown in plate LXVII, figs 1 to 3 These latter are included in the *Technical Art Series*, 1891

Plate LXV

Fig 1 —A beaten brass head for fitting on to the linga It is cylinder-shaped, with an ornamental dome-shaped head-piece On the front is a mask or face Each of the ears has a karnapushpam or wing-shaped ornament attached

Fig 2 —A sculptured stone lying in a road in the village It is in the style of, and has probably been taken from the temple there The subject is Gajalakshmi It is rather curiously treated Two elephants stand grasping water-pots with their trunks, while other two stand on their backs and pour the contents of their pots over the goddess At each side is the head of a makara devouring a ram.

Fig 3 —The floral canopy and miniature tower over one of the side wall niches

Fig 4.—A carved ornament on the chief entrance door jamb

PLATE LXVI

Fig. 1 —A finely sculptured slab standing in the south porch It represents Îśvara seated under triple umbrellas, and accompanied by his wives and female attendants The image is not now in its original position

Fig 2 —An *alto-relievo* of Nârâyanasvâmi, standing in the mahâmandapa

PLATE LXVII

Figs 1, 2 and 3, are the silver banners and umbrella referred to in the description of plate LXIV, fig. 2

Fig 4 —A silver waist belt It is of modern make, and is similar to those generally worn by Kanarese women in this part of the country It is made of pure or nearly pure silver The girth is arranged by increasing or lessening the undulations at the back The front panels pivot on the dividing pins One of the pins in front screws out to allow of the belt being put on

Fig 5 —A carved slab lying in a road of the village It is one of the blocks usually placed at the side of entrance steps It is in the same style of art as the temple, and may have been taken from it It is very boldly carved On one side is a lion, with a floral scroll flowing from its mouth In the scrolls are small human figures An elephant is being crushed beneath one of the front paws of the lion. The lion's tail and raised forepaw have been carved so as to be almost quite detached from the slab and are now broken away The upper part of a man who stands in front, is, for the same reason, also broken off.

PLATE LXVIII

Figs 1 and 2, are the two flying figure-brackets referred to in the description of plate LX One is illustrated in Mr Fergusson's *Architecture of Dharwar and Mysore*, plate XXXVII

CHAPTER VII.

HUVINAHADGALLI

Kallêśvara Temple

The head quarters of the taluk of that name, standing 67 miles west of the town of Ballâri

The plan of the temple (pl LXIX) consists of a square shrine and an enclosed mahâ mandapa, separated from each other by a small ante-chamber The shrine has a series of rectangular projections on the centre of each exposed face, and another at each corner The exterior walls of the mahâmandapa show an enlargement of the same arrangement This building has a front and a side porch entrance, the latter is now blocked up with a mud wall In the centre of the floor is a slightly raised platform on which stand four circular moulded piers (pl LXX) Two responding pilasters are in the centre of each of the four walls The central compartment of the ceiling is circular moulded, with a leaf ornament on each of the rings It is much less ornate than the ceilings generally found in this position in other temples of this class of building, as at Mâgalâ for example

The small ante-chamber is lighted by an open rectangular window on each side, into the sill of which, a carved upright stone was fixed (Plate LXXI) The room has a plain ceiling of a not unusual pattern composed of slabs laid to form a diagonal, square, and circle Its entrance door (Plate LXX) is comparatively plain, with perforated panels at each side and over the lintel In front of it reclines a Nandi, facing the shrine

The front and side doors are both of similar design, the former being the more ornamental The style of the exterior can best be judged, by a reference to the various drawings of the elevations (Plates LXXI, LXXII and LXXIII) The wall is divided by a series of narrow pilasters with projecting niches at intervals A figure of a lion over an elephant is in a panel on one side (Plate LXXI)

The tower which surmounts the shrine is ruined at the summit Various pieces of ornament from the different parts of the building, to illustrate its style, are separately shown

Plate LXXIV

The doorway in the blocked up south porch It is similar in design to that at the front entrance door, only in that instance the lower architrave mouldings are stopped by the plinth of the porch, which projects on each side The design and application of the various ornaments do not materially differ from others elsewhere described in detail The various points of difference can best be seen by a comparison with other examples illustrated The door has no heavy cornice over The upper mouldings and ornament bear a general resemblance to those on the wall head cornice of the temple

Plate LXXV

The central bay of the back exterior wall of the shrine The small niche with miniature tower over, is repeated at intervals along the walls. Some have a small figure standing inside; others have none Groups of various animals, similar to those appearing here, are placed along the cornice The ornaments over, are likewise carried around Between the

small projecting blocks carved with a makara head, a carved cross-shaped ornament may be specially noted It appears on the other cornices of the tower and also on the base The carved panel surmounting the cornice, is another feature that has been placed on the wall-head over the principal projections, but only a few of them now remain

Plate LXXVI

Fig 1 —One of the piers in the south porch, an entrance now blocked up with mud walls Its plan is square, with notched corners There are two piers in the porch The one here illustrated, is shorter in the plinth than the other, through a parapet wall running against it

Fig 2 —A detail drawing of the mouldings and ornament of the main base of the building

Plate LXXVII

Fig 1 —The ornament on the main base

Figs 2 to 5 —Images on slabs standing near the adjoining tank They respectively represent Gaṇêsa, a Nâga, Kâlabhairava, and Nârâyana

Plate LXXVIII.

Fig 1 —One of the two pilasters at the side of the door connecting the mahâmaṇḍapa with the shrine There are two pilasters on the centre of each of the inner faces of this building, but they are of different design A reference to the section will show their position (plate LXX)

Fig 2 — A pilaster in the south porch

Plate LXXIX

(Ornaments on cornices on the tower)

Fig 1 is the drop ornament on the face of the main cornice over the upper storey The small figure block is placed on each projection

Fig 2 —The cornice over the first storey above the wall-head of the shrine

Plate LXXX

Fig 1 —A cornice ornament on the tower

Fig 2 —A sculptured slab standing in the road near the temple

Plate LXXXI

A cornice and ornament on the tower

Plate LXXXII

Figs 1 and 2 —Details of the lower part of the tower where it rises from the roof of the temple The mouldings and ornaments over the pilasters, form the string courses which run round this portion of the tower The surmounting terminal is one of those fixed at intervals over this series of mouldings

Plate LXXXIII

One of the triple carved roof blocks which are placed in the centre of each storey of the tower The central panel has a figure of Narasimha, a female chauri bearer stands in each of the side panels

PLATE LXXXIV

Fig 1 —A carved panel block on the wall-head with a deity and his two wives in the central panel, and a female fan bearer in each of the side panels

Fig 2 —A cornice ornament in the form of a floral cross, having a makara head and and animal with the body of a lion and the head of an elephant

PLATE LXXXV

Figs 1 and 2.—Ornamental blocks surmounting the parapets of the wall-head. Fig 1 is an example of those at the corners Fig 2 is one surmounting a pilaster. The upper part is stepped, and crowned with a vyâli head, from which drops the ornament decorating the block The centre generally has either a circular lotus or other floral design, or a figure of a deity

PLATE LXXXVI

Figs 1 and 2 are ornamental blocks over the corners of the parapet, similar to those above described

PLATE LXXXVII

An ornamental slab over the cornice on the north side On the cornice are various figures standing in relief The lower part of the slab has projecting marks in the form of makaras' heads, similar to those on the main base of the building The upper triangular panel has a vyâli's head with flowers springing from the mouth.

PLATE LXXXVIII

The plate shows a pilaster on the exterior of the wall, with the upper members of the base and wall-head cornice The opening in the wall is the window which lights the shrine ante-chamber

PLATE LXXXIX

Fig 1 —The Nandi standing in the mahâmandapa facing the shrine entrance The base mouldings of the pedestal have been somewhat mutilated The animal and pedestal are cut in one block of blackstone

Fig 2 —Hamsa ornament on the main cornice

PLATE XC

Fig 1 —A carved panel in the wall over the gateway of the fort It has evidently been taken from some other building and placed there In the floral canopy which surmounts the figure, birds and monkeys are seen plucking the bunches of fruit

Figs 2 and 3 —Two Nâga stones at the temple

PLATE XCI

A terminal member over groups of pilasters on the tower

CHAPTER VIII

HUVINAHADGALLI

KÊŚAVASVÂMI TEMPLE

The plan of this building, in general outline, resembles that of the Śiva temple of Kallêśvara On examination however, a number of points of difference can be noted (Pl XCII) The exterior central niches of the shrine are wider and have a greater projection There are also two interior niches in the walls The ante-chamber has no side lights There are three doors to the mahâmandapa One of the side doors has a projecting porch, while the other has a sort of interior vestibule formed in the thickness of the wall

The style of work on the exterior is radically different from the other (Pls XCIII and XCIV) The base blocks are uncarved The jamb and lintel bands of the doors are in the same condition, though it is evident that the original intention was to have them carved

The wall pilasters are of broad and narrow pattern The former somewhat resemble those at Kuruvatti

On the wall-heads are rough stone walls These seem to be the solid masonary backing to the carved and moulded cornice blocks, which however, are now all away Parts of the temple at Kuruvatti are in a similar condition, though not so completely denuded of everything carved (Compare Pls LVII, LVIII) No trace of any shrine tower exists The temple is covered with whitewash

Several pieces of carving and sculpture, probably taken from this temple, are lying at various places in the neighbourhood

A short distance away, are three small blackstone temples They are all whitewashed A doorway from one of them, the Krishnadêva temple, with carved panels over, and perforated windows and panels over is shown on plate XCV

PLATE XCV

The shrine doorway, as is sometimes the case with doors in this position, it has a perforated window on each side In this example, the lights also, are carried right across the top There is no cornice, but the lintel is deep, and highly carved The usual central block with Gajalakshmi does not find a place here The carving on the lintel, in design resembles that found at a door at Bâgali, in that however, the feature is not on the lintel, but over the cornice (Pl V, fig 2) The present example has no dvârapâlakas, under the window sills are figures seated in a panel, with pilasters and floral-cusped arches Figures are also seated in the panels on the face of the door step

PLATE XCVI

Fig 1 —One of the central piers in the mahâmandapa The base is square, with the usual carvings found on piers standing in this position The shaft is round, with a square abacus

Fig 2 —A slab standing at the tank The image is Yôganarasimha

Fig 3.—A slab at the same place carved with Ganêśa

PLATE XCVII.

The image in the shrine It is less highly carved, and has not the profusion of jewellery usually seen on the images in the temples under note

PLATE XCVIII

One of the niches on the walls The lower part of the base is covered with an accumulation of soil. The work is devoid of sculpture with the exception of the bhûta figure brackets on the pilasters These have evidently supported flying figures similar to those at Kuruvatti

PLATE XCIX

Fig 1 —A liṅga in the temple at the tank.

Figs 2 and 3 —Nâga and Nâgakanya stones at the same place

Fig 4 —A figure bracket on the wall of the Kêśavasvâmi temple

PLATE C

Fig 1 —A good example of an inscribed Nâgakal standing in a field a short distance east of the Kallêśvara temple

Fig 2 —An ornamental band under the necking of the piers of the side porch

PLATE CI

Fig 1 —A panelled niche on the wall of the temple of Hanumân, with figures of Nâgêndra and Nâgakanya

Figs 2 and 3 —Ornaments on the jamb of the east doorway of the same temple



CHAPTER IX.

HALAVÂGALU.

KALLÊŚVARA TEMPLE

A village, 13 miles west by south of the taluk head-quarters of Harpanahalli

The plan of the temple is that of an undeveloped three-shrined building (Pl CII) The door to the hall enters on one side, a shrine enters off each of the others Only one of the shrines has an open ante-chamber, the others have none, or, at least, what are now enclosed and used as shrines, may have originally been intended as ante-chambers to cells which would have stood outside them In the main shrine is a linga with a brass five-headed Nagêndra encircling it In the centre shrine, opposite the doorway, is a stone figure of Kêsavasvâmi, in the other are an inscribed stone and some Nâgakals

Four massive and plainly moulded piers stand in the central hall or mahâmandapa

There is an almost complete absence of carved work in the temple, though the rough blocks at the doors show that it had been intended to sculpture them The only carved ceiling is that in the central compartment of the hall, it has a simple lotus leaf patera

A Ganêśa stands inside the hall, and some sculptured stones outside the entrance A modern mandapa has been erected in front The walls are blocked up by houses There is no detail on the exterior

PLATE CIII

Fig 1 —A pier in the temple It has a square moulded base with a plain block on the centre of each of the faces The shaft is square, with two sixteen-sided fluted sections divided by octagonal bands in the middle of the length The capital is circular moulded, with four brackets above The pier is of a type commonly met with in temples of subsequent date in some parts of these districts, and represents a combination of Châlukyan and Dravidian forms in its design.

Fig 2 —A figure of Vishnu in the shrine of Kêśavasvâmi of the Kallêśvara temple He is placed on a moulded pedestal under a carved canopy At his feet stand his two wives

PLATE CIV.

One of the slabs standing at the entrance door. The lower panel has a leader on horseback, attended by an umbrella bearer, with his soldiers behind, attacking a number of other horsemen Soldiers are seen advancing on the heads and shoulders of dwarfs

The panel over, has three figures engaged in worship in a small shrine They may represent the chief and his two wives Three figures are on each side of the exterior

The top panel represents the worship of the linga by three figures seated on one side, and other two figures, one of whom waves a lamp in the right hand and bears some offering in the other The sun and moon and a finial, in the form of a vase, surmount the stone

HALAVÁGALU

PLATE CV.

Fig 1 —A monumental slab with three panels. The lower panel represents a fighting scene A foot warrior armed with sword (or spear ?) and shield carries all before him. He is shown as attacking a horse, whose rider seems in the act of losing his seat Another horse is riderless, and the opposing footmen are being trampled under his own and the horse's feet.

The panel over, has five figures with their arms linked round each other's necks and waists It does not seem exactly clear whether they are engaged in dancing to celebrate a victory, or the wounded being carried off the field by the two figures on each side of him

The top panel shows a rude linga

Fig 2 is one of a similar class of carved slabs, very much dilapidated

Fig 3 is another of these monumental slabs with a spirited fighting scene in the lowest panel

CHAPTER X

HARIHAR.

HARIHARÊSVARA TEMPLE

A village in Maisûr territory, standing 14 miles south of Halavâgalu Owing to its close position to the group of temples, to the illustration of which this volume is devoted, and as it presents some features which can with advantage be compared with them, a plan (Pl CVI), and some details have been included The arrangement of plan, it will be seen, most closely resembles Bâgali The main shrine in this case is typically Châlukyan

PLATE CVII

A flat ceiling in the antarâla mandapa It is divided by four cross ribs into nine panels. In the centre panel is Îsvara standing in a niche surrounded by various small images The remaining eight panels represent the Ashtadik-pâlakas or regents of the eight cardinal points Each is there, mounted on his vehicle

The Ashtadik-pâlakas are thus given in Ziegenbalg's *South Indian Gods*, pp 8, 191

No	*Name*	*Regent of*	*Vehicle*
1	Indra	East	Elephant
2	Agni	South-east	Gray goat
3	Yama	South	Black buffalo
4	Niruti	South west	Crocodile
5	Varuna	West	Stag
6	Vayu	North-west	Bhuta
7	Kuvera	North	Self moving chariot
8	Isana	North east	Bull

It will be observed that in a few cases the vehicles, shown in this plate, differ from those above quoted Thus No 4 has a bhûta instead of a crocodile, No 5 a crocodile instead of a stag, No 6 a stag instead of a bhûta, and No 7 a horse instead of a self-moving chariot

If these in this plate are compared with those in another shown elsewhere, (Pl II, fig 1) it will be seen that, except in two instances, they correspond Thus in the last, No 2 has a horse instead of a goat, and No 7 has a goat instead of a horse The three may thus be summarised for easy comparison

Vehicles of the Ashtadik-palakas

No	*Ziegenbalg*	*Plate CVII*	*Plate II*
1	Elephant	Elephant	Elephant
2	Gray goat	Gray goat	Horse
3	Black buffalo	Black buffalo	Black buffalo
4	Crocodile	Bhûta	Bhuta
5	Stag	Crocodile	Crocodile
6	Bhûta	Stag	Stag
7	Chariot	Horse	Gray goat
8	Bull	Bull	Bull

PLATE CVIII

The central ceiling in the Amman shrine of the temple This is one of the finest pieces of black stone carving in the temple No drawing can ever do justice to the splendidly rich

effect it has in reality. In plan it is a square of four beams with triangular blocks placed over the corners, forming an octagon, on which rests a circular dome The dome is constructed of large horizontal blocks. Its entire inner surface is moulded into different sections, and profusely covered with rich and varied ornament From the central coping stone descends a deep ornamental circular pendant

On each under side of the beams, over the capitals of the piers, is a raised circular patera Smaller pateras are on the triangular blocks at the corners. On the centre of the faces of these blocks and on the inner faces of the four beams are plain square blocks, eight in all It was doubtless intended that these should be carved with the Ashtadik-pâlakas or regents of the eight cardinal points, and protectors of the earth, as is usual in such works.

In the circular dome, the first course is plainly moulded The next has leaves radiating from the centre Over is a cavetto, divided by closely placed vertical bands into panels with a small patera in each A small fillet over, has its under side covered with small rosettes. The upper courses are ornamented with interlaced semi-circles, filled in with various designs between

The under faces of the mouldings of the pendant have interlacing semi-circles, trefoils, pateras, and other ornaments The side faces have various floral designs. There is a ceiling similar to this, in the mahâmandapa of the Kallêśvara temple at Bâgali.

PLATE CIX

Figs 1 and 2 —One of two dîpastambhas at the east gate This particular form of lamp-pillar is peculiar to these districts, and is not found further south The ordinary dîpdân with lamps on the top only, exists all over the Presidency Good examples are seen at Vijayanagar

The present example is comparatively modern, having been built within the past century It however, in no wise differs from more ancient examples found elsewhere The shaft is octagonal with a very decided taper towards the top It is built in courses, and thus presents another difference to the ordinary dîpdân Lamp-brackets project in rows, on the different faces alternately from base to capital

Fig 3 —The image of Kâlabhairava in the shrine devoted to its worship

Fig 4 —A monumental slab standing near the svâmi shrine It differs from others elsewhere described as being at Halavâgalu, in that it has five panels, while these at that place have three The lowest panel shows a bowman on foot, followed by two horses, slaughtering some foot soldiers The next seems to be a scene of rejoicing, five figures being engaged in dancing In the third panel a figure sits inside and two others outside a small antique shrine The piers and pent roof of slabs, are similar to a small temple at Bâgali (Pl III) In the fourth panel side figures seem engaged in the act of supporting and bearing off another in the centre The top panel has a linga and worshipper The two top dividing bands have inscriptions One half of the top of the slab is broken away

Fig 5 —A carved architrave on the door illustrated on plate CXI

PLATE CX

A flat panelled ceiling in the mahâmandapa, divided by ribs into six panels The ribs are ornamented on their under sides with a flowing scroll. and their angles have a moulded ornamental chamfer In each panel is a large circular concave patera, divided into concentric bands of ornament, with a drop in the centre Four of the pateras have simple circles of radiating leaves The other two have circles of small sunk ornamental panels. The four main

beams enclosing the ceiling, have notched crenellations, and miniature pilasters or balusters, with leaf ornament between

PLATE CXI

Fig 1 —Elevation of the north wall of the shrine at the north-east corner The lower plinth of the base has a floral scroll with figures Above is a row of hamsas or sacred geese The main base has the usual series of sharply cut mouldings surmounted by a cyma recta coping The main walls are divided into compartments by pilasters running from the base to the cornice In each of these panels is a niche with pilasters and cornice, surmounted by a miniature representation of a shrine tower The texture of the blackstone admits of its being cut into the most minute mouldings, and each of these is cut and finished as if it had been wrought in ivory The usual cornice surmounts the walls Over it is an ornamental parapet with lions carved on blocks, and a coping ornamented at intervals with carved blocks enclosing small figures

Fig 2 —The carved door of the Kâlabhairava shrine The architrave around the opening has one row of flat diagonal diapers, and another of convex section with figure and floral scrolls These are shown to an enlarged scale in fig 5, of plate CIX On each side is a moulded pilaster with its corners stepped off for the entire height Outside are a vertical row of scrolls of convex section, and leaves coiled around a stem The five different members, on each side of the door, are separated by a deep groove, with small blocks left at intervals in the height Below the pilasters and upright ornaments, are niches with ornamental canopy enclosing a figure Gajalakshmi, with an inscription below, is in a carved panel on a block over the centre of the doorway

PLATE CXII

Fig 1 —The image of Hariharêśwara in the shrine It is a stiffly carved figure, nearly devoid of ornament A peculiar feature is seen in two of the arms resting on side piers brought up to support them The legs too, from the knees downwards, are hidden behind a plinth These have not been part of the image originally, but are ingenious devices to conceal and remedy a defect or fracture of the arms and legs

Figs 2 to 4 —Sculptured details on the basement wall around the mahâmaṇḍapa Fig 2 shows a line of hamsas or sacred geese Fig 3 is a row of elephants and horses The former as usual, are more true to life than the latter, which are stiff and ungraceful Fig 4 has a floral scroll with figures inside

PLATE CXIII

Fig 1 —A characteristic ornamental architrave up the side of the door of the east entrance to the mahâmaṇḍapa One row is a wide scroll with images and foliage alternately In the middle row, is a narrow floral scroll The outer line has a row of diapers.

Fig 2 —A horizontal scroll on the front entrance to the mahâmandapa

Fig 3 —One of the piers of the extensive colonnade in the mahâmaṇḍapa The base is square with the usual Châlukyan mouldings for this member These are a moulding in the centre, with a fillet on the front, and a splay on both sides Lower and upper splays, with small fillets, separate the central member from a lower plinth or broad fillet, and another fillet or tenia on the top

The lower part of the column is square, the upper part circular, with the usual minute finely cut mouldings, and the abacus square with notched corners Above the abacus, four

moulded and ornamental consoles, with a notched block in front of each, support the four cross beams of the ceiling An ovolo moulding, with a stop ornament at the extremities, runs along the edges of the beams

Fig 4 —A pier in the east gate This style of pier is of a peculiar class, differing considerably from the more usual pier found in mahâmandapas and other interior parts of the main building, such as that in fig. 3 It is similar to others in the porches of the Jaina temples at Hampi in Vijayanagar When used, it is generally seen in such outer buildings as porches or gates It has no base, the square under portion of the pier resting directly on the floor The upper and main body of the shaft is fluted in sixteen sides, with a row of plain leaves at the lower extremity The necking is plain, and circular The capital is a flattened disc with a fillet on the edge, and rows of minute fillets and flutes underneath, resembling those under the ovolo of the Grecian Doric capital

A square block rests on the convex upper surface of the capital, whose four corners almost touch its outer circumference Above this, are four consoles supporting the beams, of a design almost precisely similar to those of fig 3

CHAPTER XI.

BIDRAHALLI FORT

PLATE CXIV

This is a village in Bombay territory on the bank of the Tuṅgabhadrâ river, opposite Mâgalâ The temple is a small Châlukyan structure standing in the fort

Fig 1 —A pâñchâyatana or liṅga with five heads, lying in the courtyard with its parivattam buried in the ground The heads represent the five faces of Siva, of whom the liṅga is the symbol, they are variously named —

1 —Sûryôjâta,	or	Âditya
2 —Vâmadêvam,	„	Aṁbika.
3 —Aghôram,	„	Śiva.
4 —Tatpurusham,	„	Basavanna.
5 —Îśa,	„	Pârvati

Fig 2 —A Châlukyan pier Its detail is similar to that found in piers in temples of the date in the adjoining districts of Ballâri The capital, however, with the acanthus-shaped leaves, does not occur in any of the others

APPENDIX.

GLOSSARY OF INDIAN NAMES.

Adityâ The sun.

Aghôram A terrible form of Îśvara or Śiva

Agni The god of fire, and regent of the south-east.

Airâvata The white elephant of Indra.

Ambika A goddess

Amman Goddess

Anantapûr The principal town in the district of the same name.

Anantaśâyana Vishnu reclining on the serpent

Antarâlamaṇḍapa The ante-chamber in front of a shrine.

Apsaras Heavenly maidens

Ardhamaṇḍapa The enclosed building in front of a shrine

Ashtadikpâlakas The regents of the eight cardinal points.

Asura, or Râkshasa The enemy of the gods descended from the Rishi Kâśyapa.

Avatâr An incarnation

Bâgali A village in the Ballâri district

Ballalas A dynasty ruling in Maisûr, from the beginning of the eleventh to the beginning of the fourteenth century The style of architecture found in their temples is a variety of the Châlukyan

Ballâri The principal town in the district of the same name

Basappa Basava, or Basavanna The Canarese name of Nandi, the bull vehicle of Śiva (and also of the fierce Vîra-Śaiva)

Bhairava A terrible form of Śiva

Bhimêśvara One of the five Pandavas, a man of great strength.

Bhûta A demon, dwarf

Bidchâdanar Incarnation as a beggar

Bidrahalli A village on the banks of the Tungabhadrâ river, opposite Mâgalâ

Brahmâ One of the Mummûrtis, viz, the creator, one of the five faces of Śiva

Buddhist architecture in the south, is represented by examples dating from the third century B C to the fifth century A D

Châlukyas A dynasty first heard of in the sixth and reigning till the twelfth century The style of architecture herein illustrated, is named after them, though it was also practised by others than they

Chûna Good, beautiful

Chauri A fan usually made of a yak's tail, used by attendants on the gods

Cholas A dynasty who reigned over a great portion of the south, and reached their greatest power about the eleventh century Many examples of their temples of that date still exist The principal example is the temple at Tañjâvûr (Tanjore) Their architecture is distinctive and succeeds that of the Pallavas.

Dêvêndra or Indra The king of the Dêvas, the regent of the east

Dharmavaram One of the principal towns in the Anantapûr district

Dharwar A town and district in the south of the Bombay presidency

Dipdân. A lamp pillar In the south, it is usually a high monolith, with an iron lamp bracket on the top In the north-west of the presidency, they are sometimes constructed in courses, with lamp brackets in the joints The pillars are erected outside the front entrance.

Dipastambha A small lamp pillar, standing inside the temple

Dravidian. Drâvida, or South-Indian

Durga A form of Pârvati, and one of the Grâmadêvatas (village deities)

Dvârapâlakas Door-keepers, in temples, they are represented by sculptured figures on the door jambs.

Gaja Lakshmi A favourite sculptured representation of Vishnu's wife with elephants on each side, found on door lintels

Ganapati The belly god, the elephant-headed son of Śiva

Ganêśa Lord of hosts, another name of Vighnêśvara or Gaṇapati

Ganga The river Ganges, Îśvara's second wife

Garuḍa The kite, Vishnu's vehicle.

Haidarabâd Principal town in the State of that name

Halavâgalu A village in the Ballâri district

Hampi One of the villages at Vijayanagar in the Ballâri district

Haṁsas Celestial geese

Hanumân The monkey general, who assisted Râma in his war with Râvaṇa, being regarded and worshipped as a demi-god

Harihar. A village in Maisûr

Hariharêśvara Śiva

Harpanahalli A village in the Ballâri district

Hîrahaḍagalli A village in the Ballâri district

Hiranyakasipu. A râkshasa king destroyed by Vishṇu as Narasiṁha

Hitadêvaru Beloved god

Holâlu. A village in the Ballâri district

Hoyśala Ballâlas. See Ballalas

Huvinahaḍgalli A village in the Ballâri district.

Indra. See Dêvêndra

Îśa Literally lord, generally applied to Śiva

Îśâna The regent of the north-east, a form of Îśvara.

Îśvara Identical with Śiva, one of the Trimûrtis

Jaina architecture A style resembling in some of its features, that known as Châlukyan

Kâlabhairava Identical with Yama, the king of death and hell

Kalaśa A term applied generally to the summit of a tower, also a pot or vessel with water and some grains in it

Kallêśvara A deity, a form of Śiva

Kaṁbadûru A village in the Anantapûr district

Karnapushpam A wing-shaped ornament

Katibinuru A village in the Ballari district.

Kattêśvara A deity, a form of Śiva

Kêśavasvâmi One of the names of Vishnu.

Krishna, Krishṇadêva or Krishnasvâmi The eighth incarnation of Vishṇu.

Kuruvatti A village in the Ballâri district

Kuvêra The god of riches, the regent of the north

Lakshmi The chief wife of Vishṇu

Lakshmi Narâyanasvâmi Vishnu with Lakshmi seated on his thigh

Linga The principal form under which Śiva is worshipped

Madapalli. A cooking-room
Mâgalâ A village in the Ballâri district
Mahâmaṇḍapa The great hall of entrance to the main shrine of a temple.
Mahishâsura. A buffalo-headed giant
Mahishâsuramardini The goddess who slew Mahishâsura.
Maisûr Province of Maisûr in Southern India
Makra or Makara. A crocodile, also an ear ornament made of flowers
Malikârjuna. A name of Śiva.
Mallêśvara A deity, a form of Śiva.
Mandapa Any open or enclosed building in connection with a temple If used for any special purpose, the distinctive name is prefixed
Mantram A charm Formulæ of prayer, supposed to have a magic power
Musalmân. Muhammadan

Nâga. Serpent
Nâgakal A stone on which the image of a serpent is carved
Nâgakanya Serpent goddess
Nâgêndra Lord of serpents
Nandi The bull of Śiva or Îśvara
Narasiṁha or Narasiṁhasvâmi Vishṇu's incarnation as the man-lion
Narâyaṇadêva or Narâyanasvâmi Identical with Vishnu
Navaganas The nine celestials.
Nîlagunḍa A village in the Ballâri district
Niruti A giant, the regent of the south-west

Pallava. A dynasty of kings who had their capital at Kâñchîvaram in the eleventh century They were a powerful race many centuries anterior to that date Their architecture is distinctive It succeeded that of the Buddhists Examples date from the fifth to the seventh centuries They include the remains at Mâmallapuram (Seven Pagodas) among the most important, and other structural and cave temples in various parts of the presidency
Pâñchâyatana A linga with five heads
Parivattam An arch like construction a canopy
Pârvati The consort of Îśvara or Śiva
Pârvatîsamêtha. Śiva in company with Pârvati, his faithful consort
Prahlâda A devotee of Vishnu, saved from the hands of Hiranya by Vishnu in his incarnation as Narasiṁha
Pûja Worship with ceremonies

Râjâ King
Râkshasas Savages, enemies of the gods, see Asura
Râma An incarnation of Vishnu as the son of King Dasaratha of Ayódhya (Oude)

Śaktis Wives, the female power of the Supreme Being
Sangan Basappa A bull incarnation
Sarasvati. The consort of Brahmâ, and the goddess of letters
Śikara Applied to the summit of a tower
Sîtêśvara Râma, husband of Sita.
Siva One of the Trimûrtis, the Supreme Being
Śivaskandavarman. An early Pallava king
Sôgi A village in the Ballâri district
Sômasûtra. The drainage channel from the shrine, an ornamental feature on these temples.
Subrahmaṇya Îśvara's younger son
Sûrya-Narâyaṇa, or Sûrya Narâyanasvâmi. The sun.

Saryôjâta One of the five faces of Śiva
Svâmi God, lord, applied to any of the gods, and usually affixed to their names

Tatpurusham The Supreme Being
Toran A structure formed of one or more horizontal beams resting on columns, a gateway or other detached entrance
Trimurti The Hindu triad Śiva, Brahmâ, and Vishṇu
Tungabhadrâ A tributary of the Krishna river

Urduathandan The name of a king

Vaishnavas Followers of Vishnu
Vâmadêvam One of the five faces of Śiva
Varuṇa The regent of the west, and the god of waters
Vâyu The regent of the north-west and the god of winds
Veṇugopalasvâmi Krishna with a lute
Vijayanagar The ancient capital of the kingdom of the name
Vimana The tower of a shrine
Virabhadra A terrible being, created by Śiva for the purpose of destroying the sacrifice of Daksha
Vîrakal A stone erected in memory of a fallen warrior
Virubakshi. A mythical bird
Vishnu The Supreme Being, one of the Hindu triad
Vishnappa An appellation of Vishnu
Vyalis Grotesque lion like carvings

Yâli See vyalis
Yama The king of death and hell, and regent of the south
Yôganarasimha Narasimha performing asceticism

BAGAL KALLESVARA

Plan

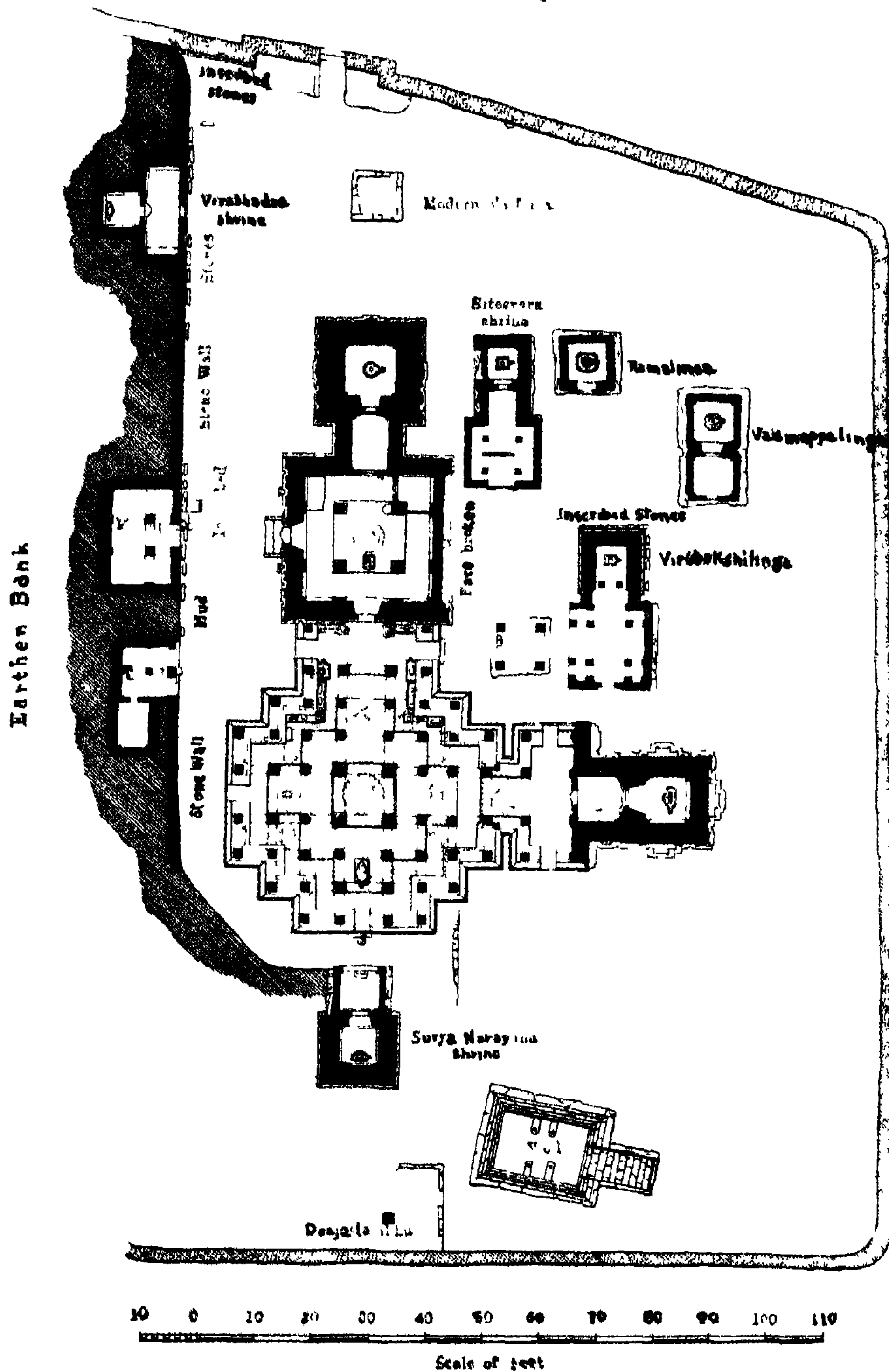


Photo print, Office, Madras
1896

BAGALI KALLESVARA TEMPLE

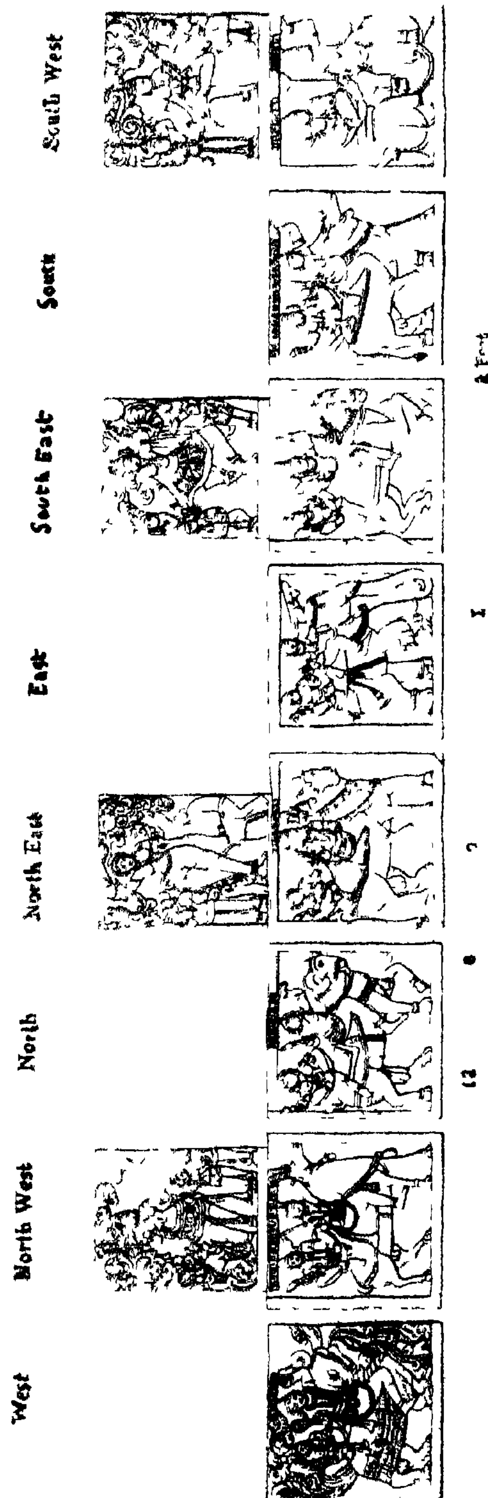


Fig 1 Figure panels on the ... of main ceiling

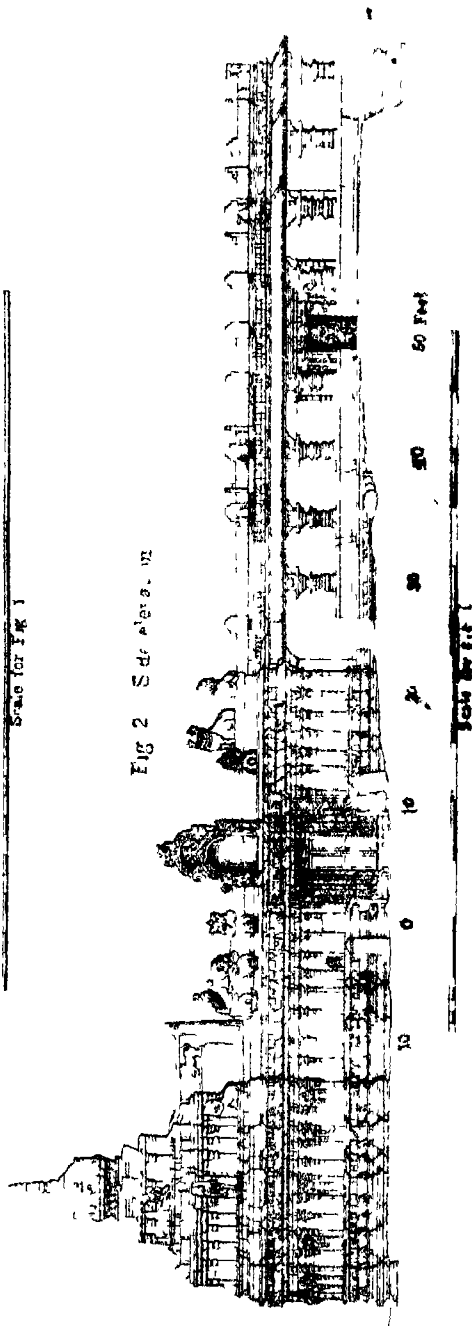


Fig 2 Side elevation

Photo Print Survey Office, Madras
1896

PLATE II

BAGALI CHANA BASAVA AND KALLESVARA TEMPLES

Chana Basava Temple

Fig 1 Side elevation.

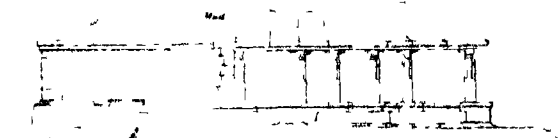


Fig 2 Ground plan.

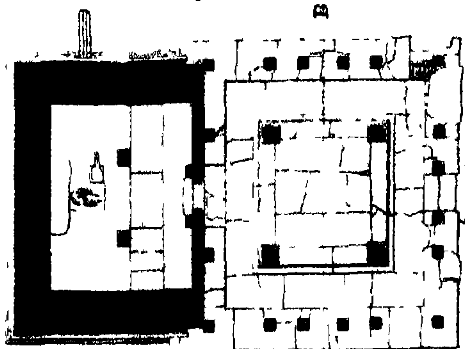


Fig 3 Section A B



Fig. 4 Kallesvara Temple Longitudinal Section.



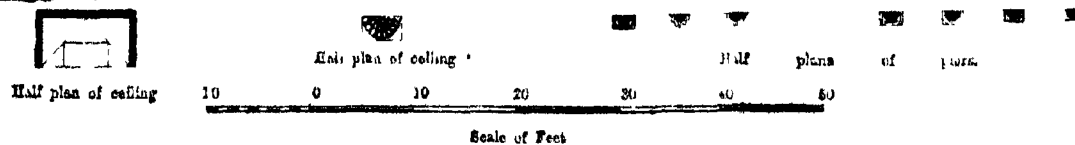
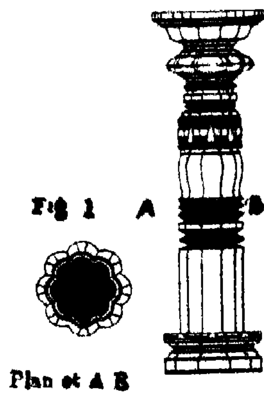
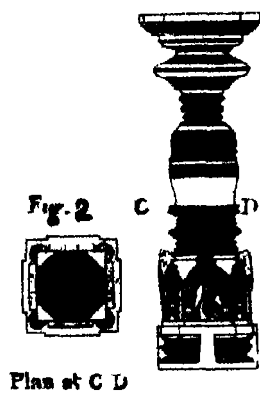


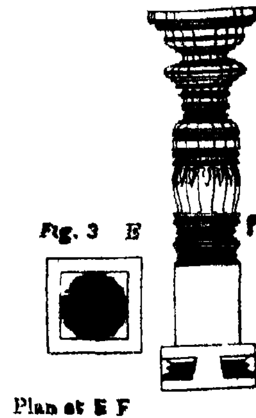
Photo-print, Survey Office Madras
1896

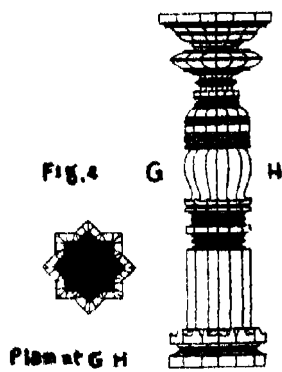
BAGALI, KALLESVARA TEMPLE

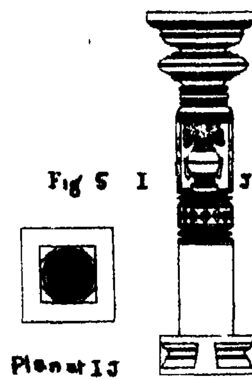
Piers in the Mahamandapa

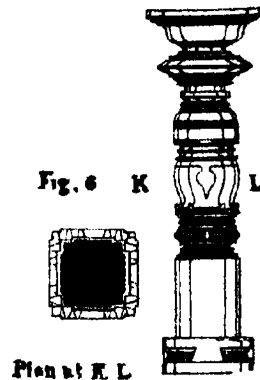


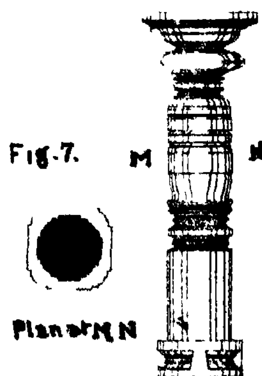


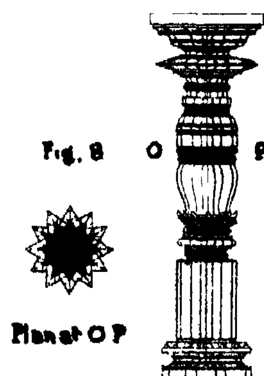












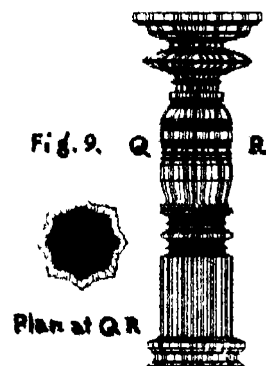


Fig 1 [illegible]

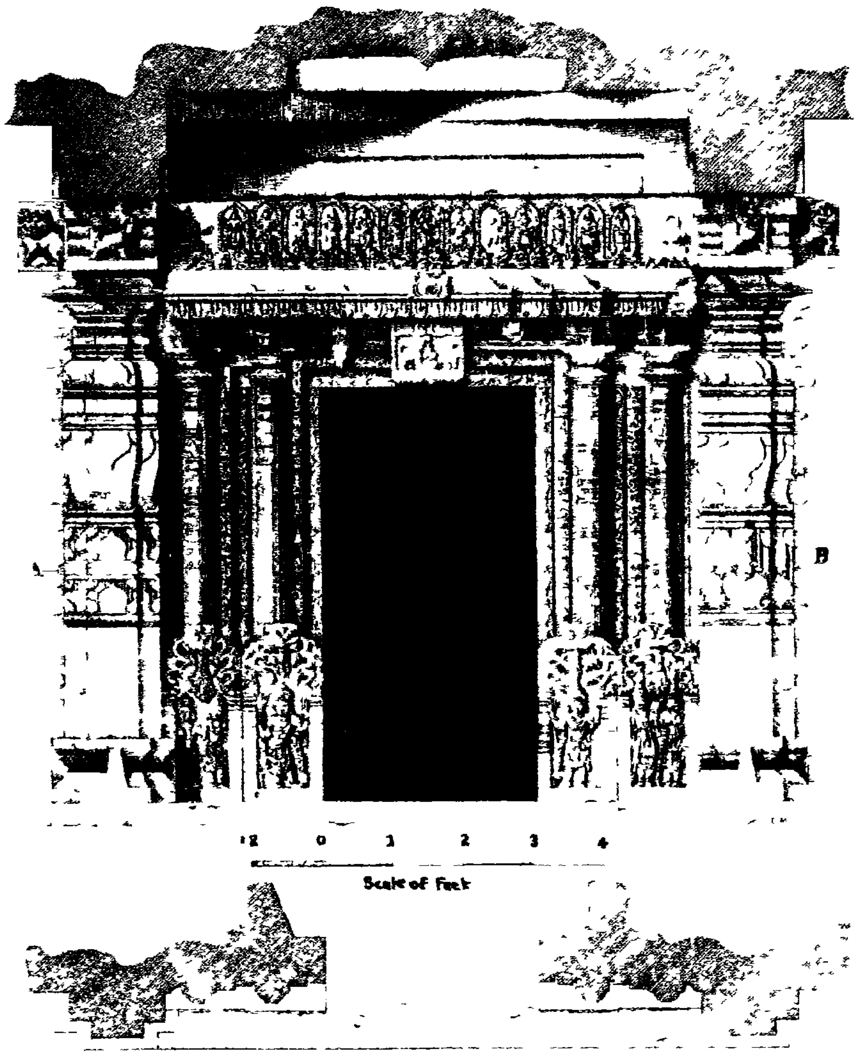
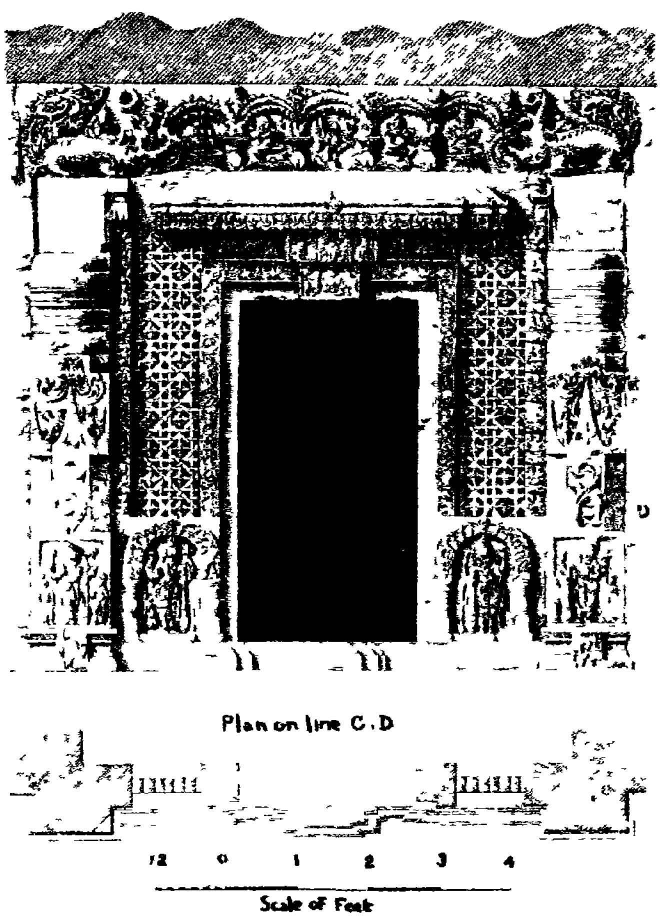


Fig 2 Doorway to [illegible]



BAGALI KALLESVARA TEMPLE

Fig 8. Sketch of madapalle

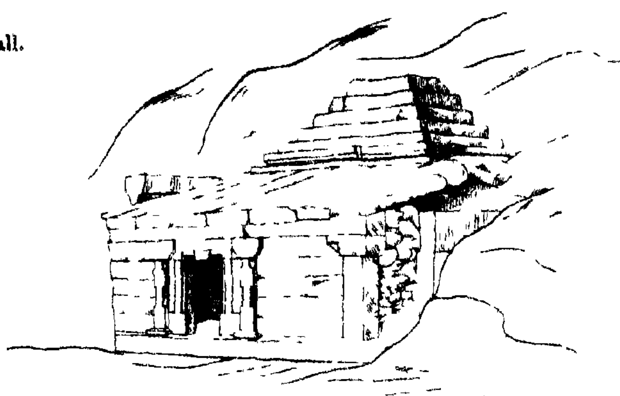


Fig 1. Elevation of south-west corner of shrine wall.

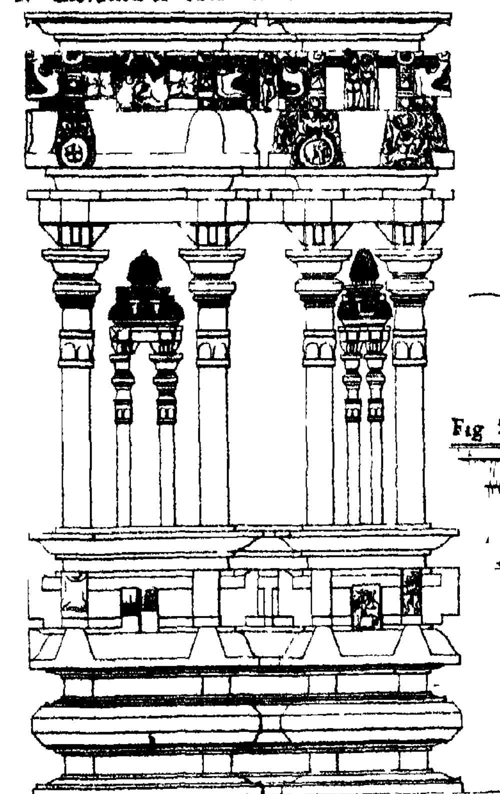


Fig 2. Images on north wall of shrine



12 0 1 2 3 4 5 6 7 8 9 Feet

Scale for Fig 1

Photo print, Survey Office, Madras
1896

BAGALI. KALLESVARA TEMPLE

Images in the Mahamandapa

Fig 1 Devendra



Fig 2. Sarasvati.



Fig 3. Sculptured slab, with Brahma &c

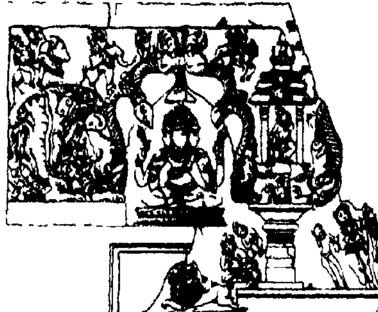


Fig 4 Durga and Ma... ...sura



Fig 5 Anantas...

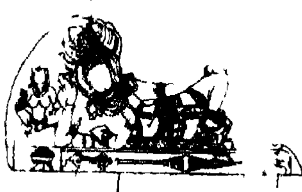


Fig 6 Narasimha





Scale of Feet

Photo paint, Survey Office, Madras.
18..

BAGALI KALLESVARA TEMPLE.

Ceiling in the Mahamandapa.

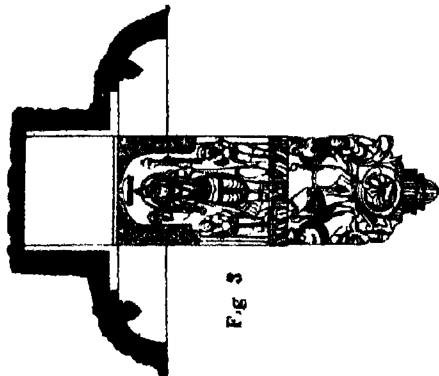
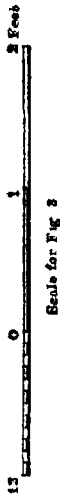


Fig 3



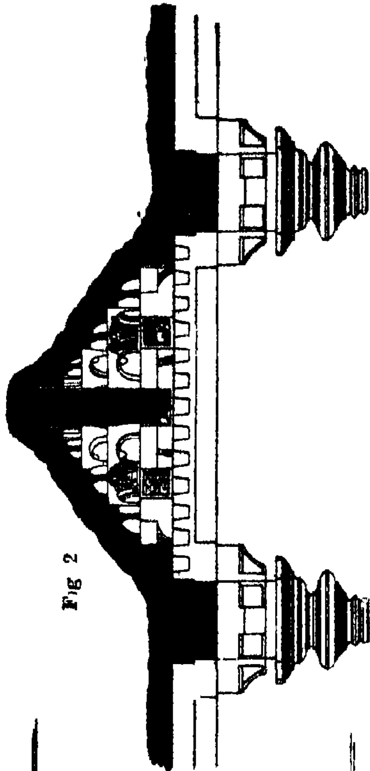


Fig 2

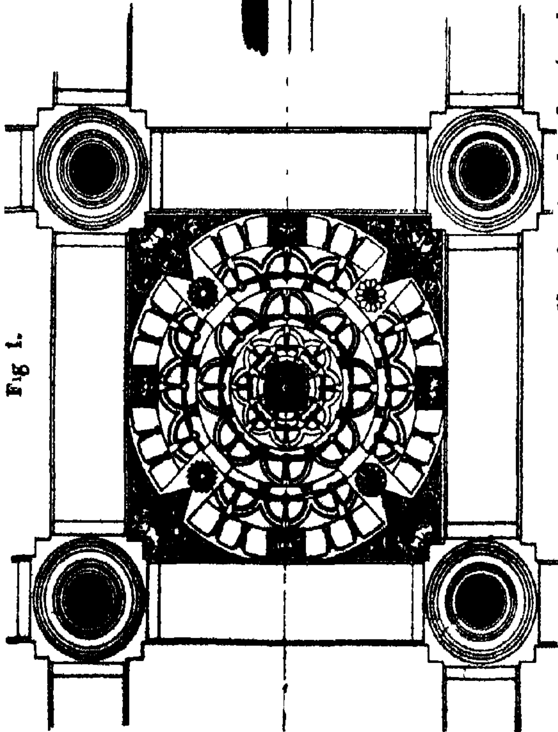


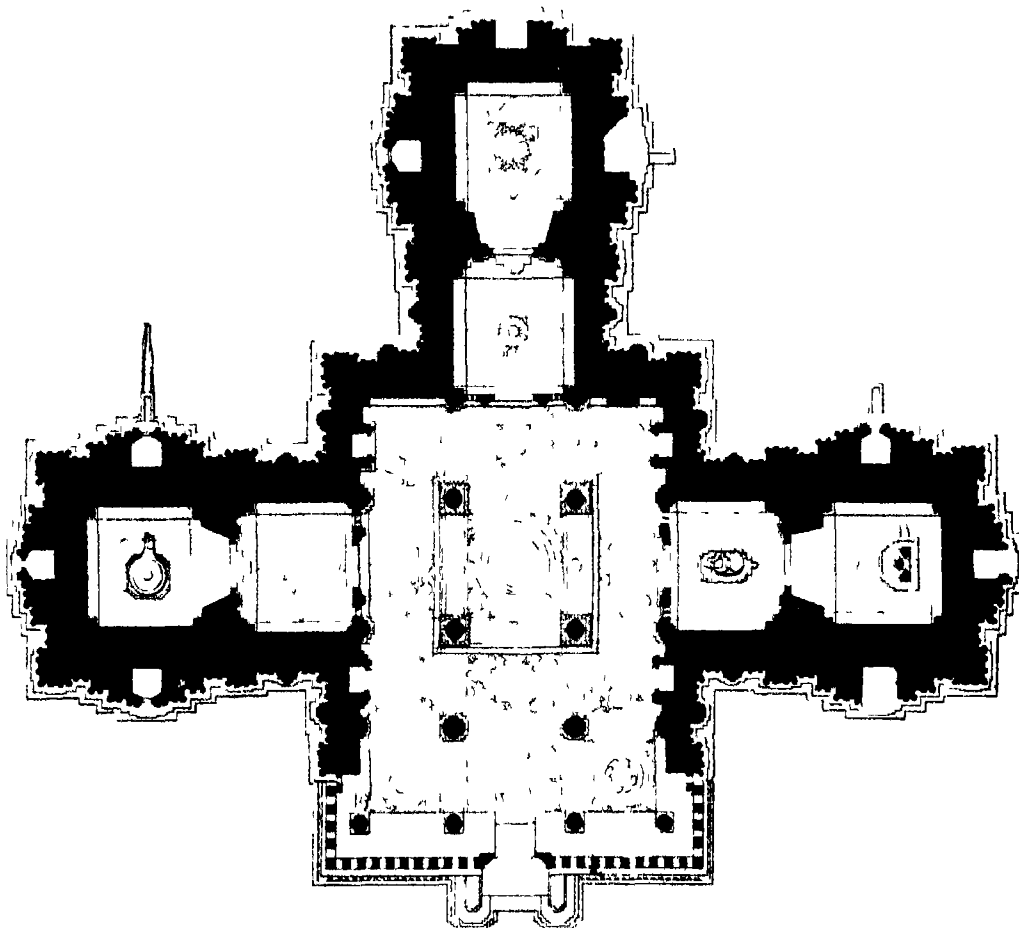
Fig 1.



Photo-print, Survey Office, Madras.
1896

MAGALA VENUGOPALASVAMI TEMPLE

Ground plan (ceilings dotted)



10 0 10 20 30 40 50

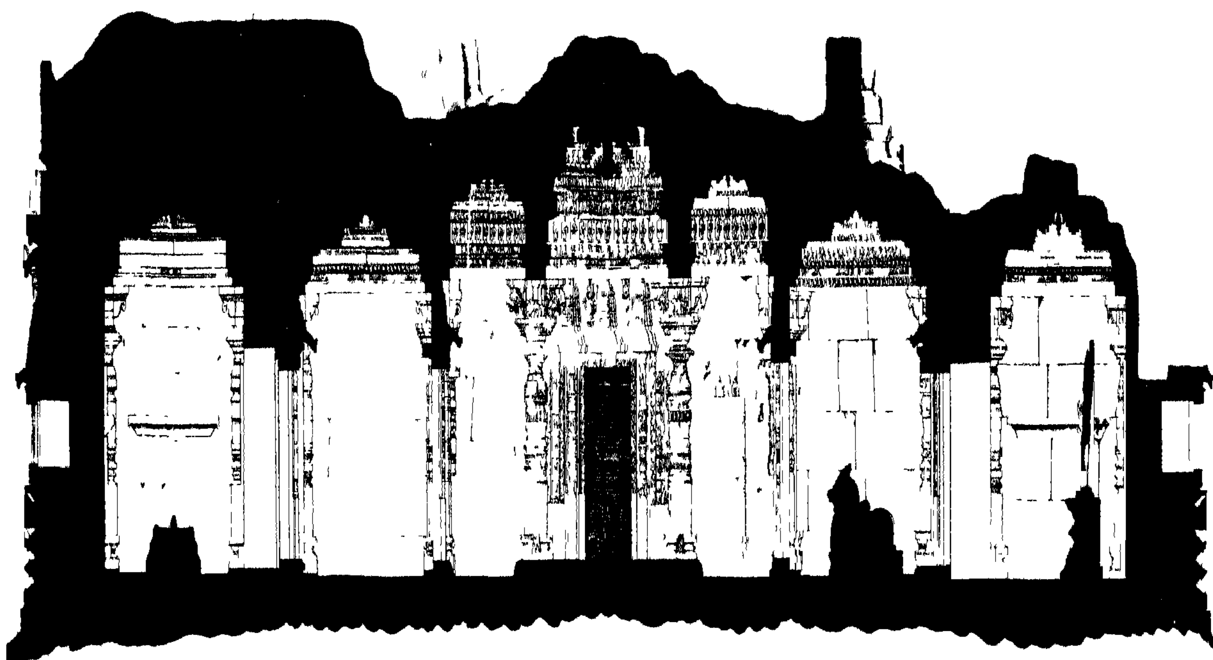
Scale of Feet

Photo print Survey Office Madras.
1896

PLATE X

MAGALA VENUGOPALASVAMI TEMPLE.

Longitudinal Section.



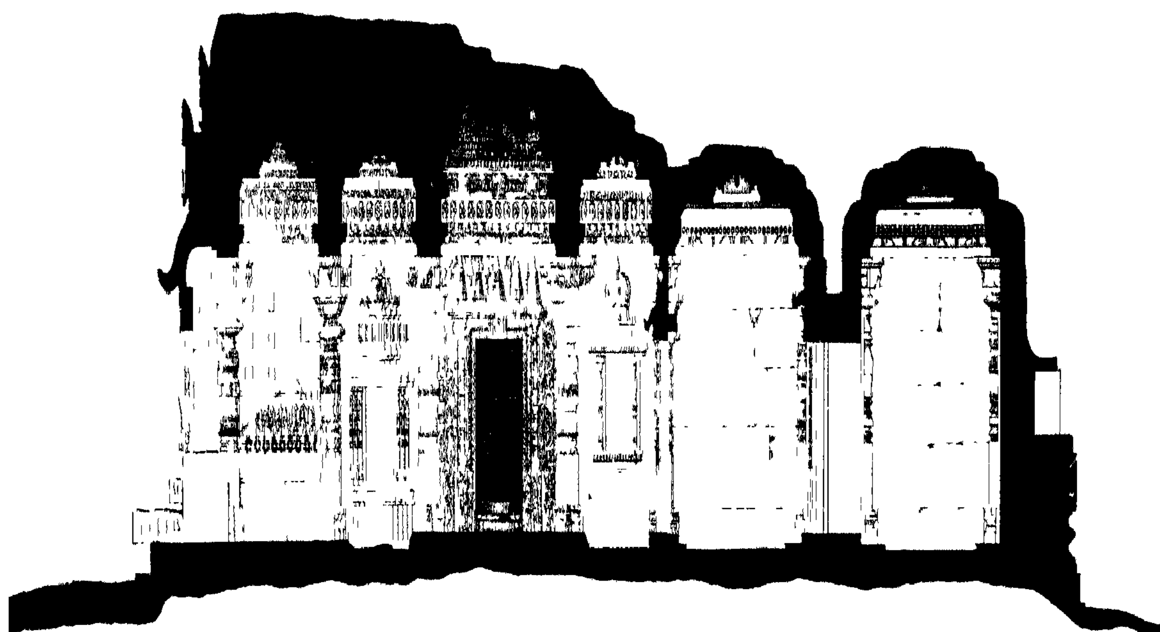


Scale of feet

Photo-print Survey Office, Madras
1886

MAGALA VENUGOPALASVAMI TEMPLE

Transverse Section

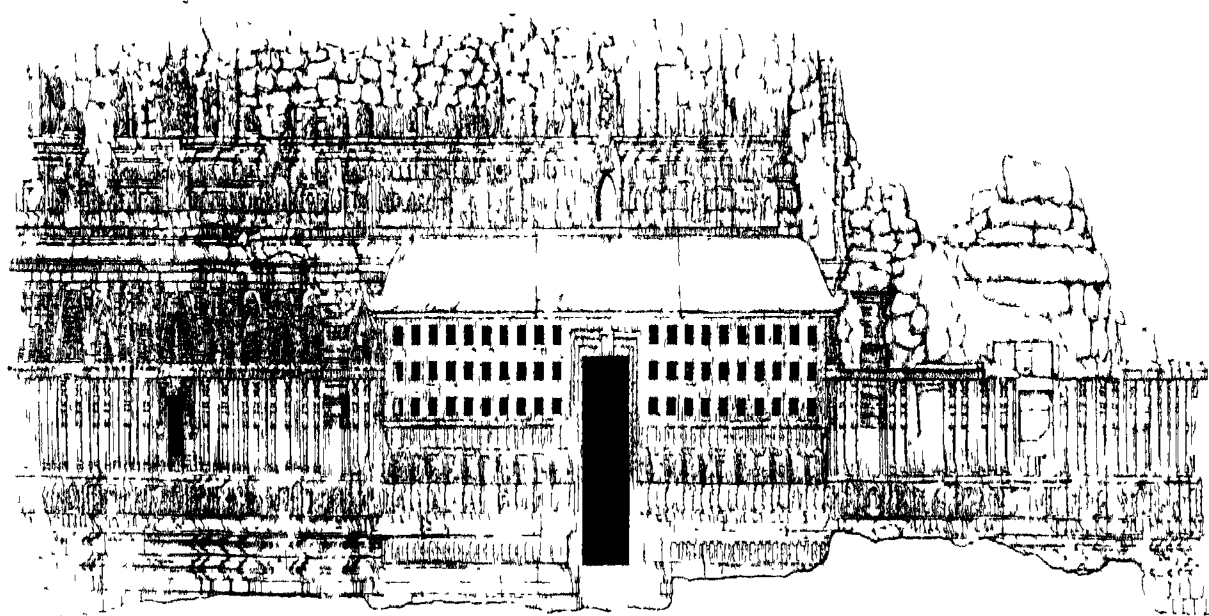


10 5 0 10

Scale of Feet

Photo print, Survey Office Madras,
1886

MAGALA. VENUGOPALASVAMI TEMPLE, FRONT ELEVATION.



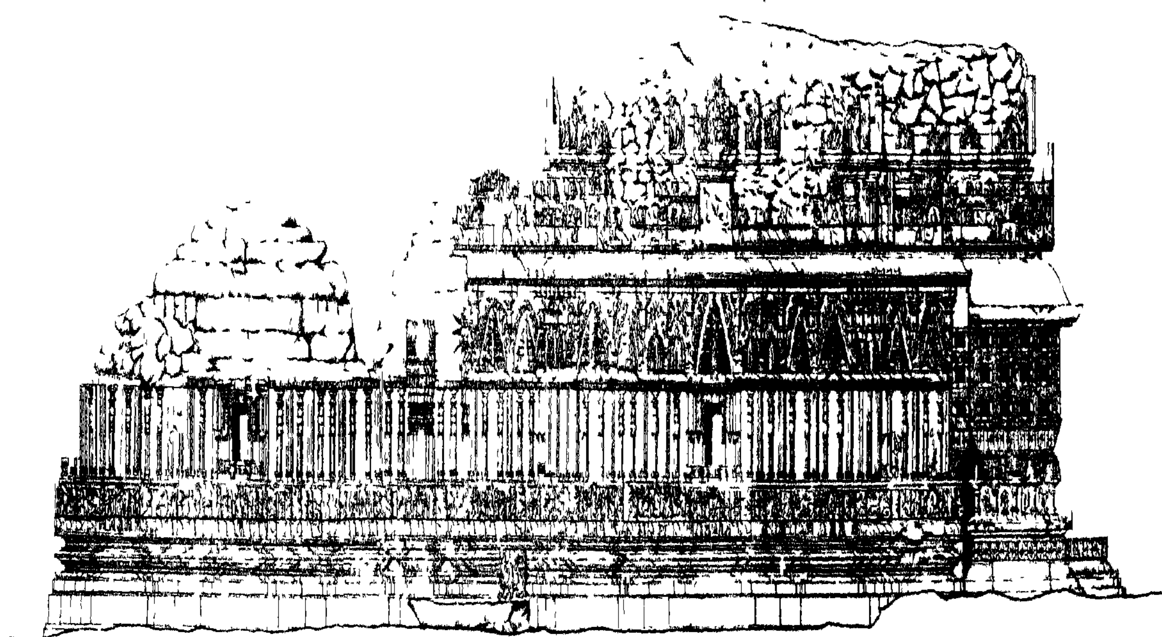
10 5 0 10

Scale of Feet

Photo-print, Survey Office Madras,
1896

MAGALA VENUGOPALASVAMI TEMPLE

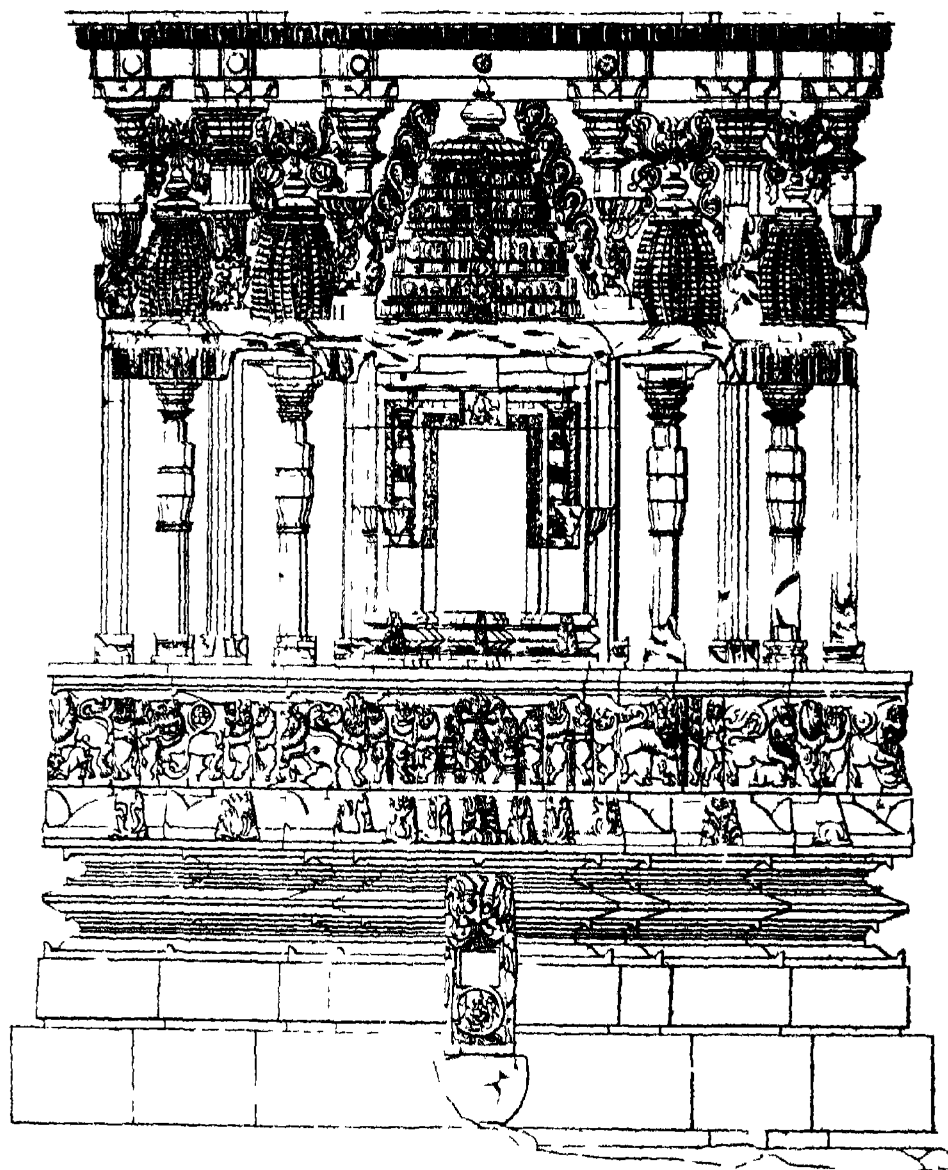
West Elevation



Photoprint, Survey Office, Madras.
1896

MAGALA VENUGOPALASVAM TEMPLE

A bay of the north wall.



12 0 1 2 3

Scale of Feet

Photo print, Survey Office, Madras,
1806

MAGALA VENUGOPALASVAMI TEMPLE.

Fig 1. Ornament on base.



0 3 6 9 12 Inches

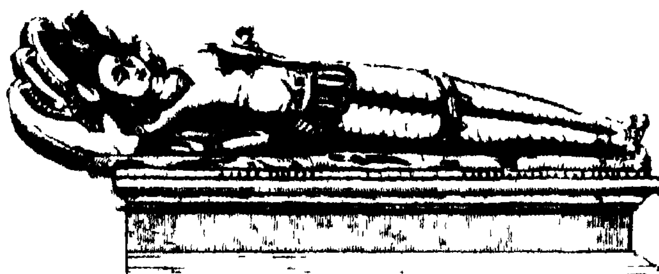
Scale for Figs. 1 and 2.

Fig 2 Arched ornament over a niche.



HOLALU

Fig 3 Image in a temple



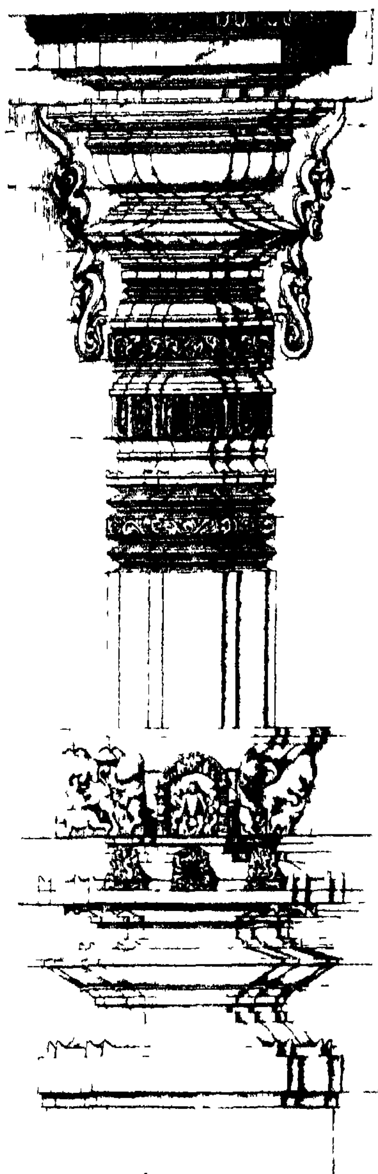
12 0 1 2 3 4 5 6 7 8 9 10 11 Feet

Scale for Fig 3

Photo-print, Survey Office Madras
1896

MAGALA VENUGOPALASVAMI TEMPLE.

Pilaster on north side



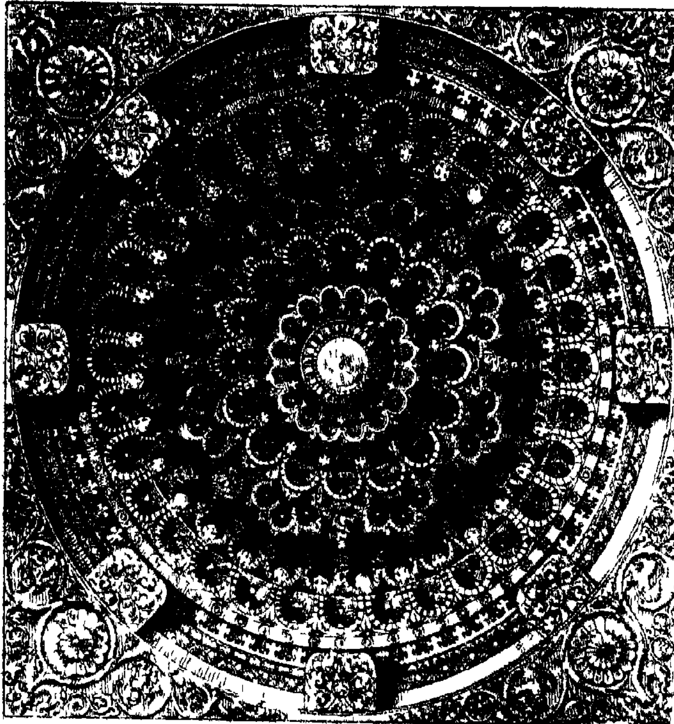
Scale of Feet

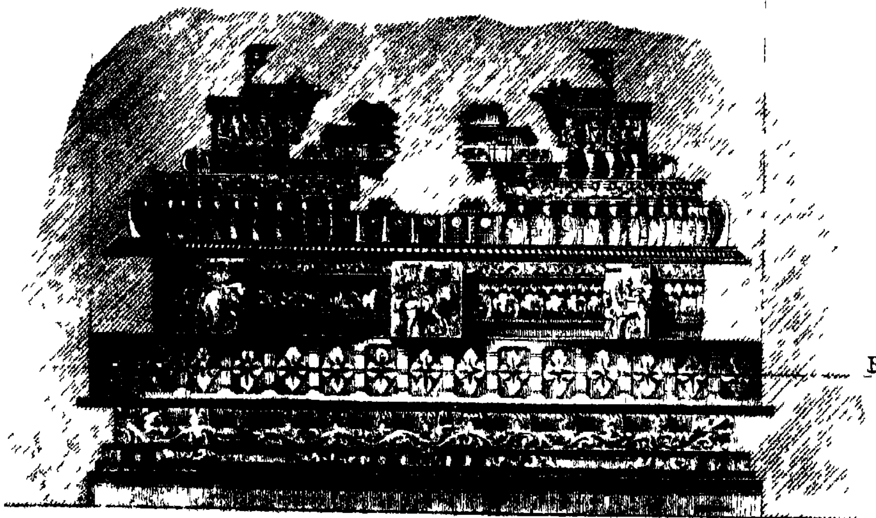
Photo. Zinc. Survey Office Madras 1890

MAGALA VENUGOPALASVAMI TEMPLE.

CENTRAL CEILING.

Plan through A B





Cross Section

0 1 2 3 4 5 6

MAGALA. VENUGOPALASVAMI TEMPLE

CEILING IN EAST END OF PORCH

Fig 1. Plan on A B

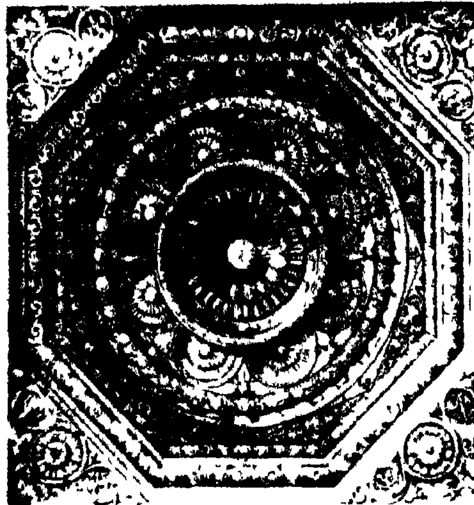
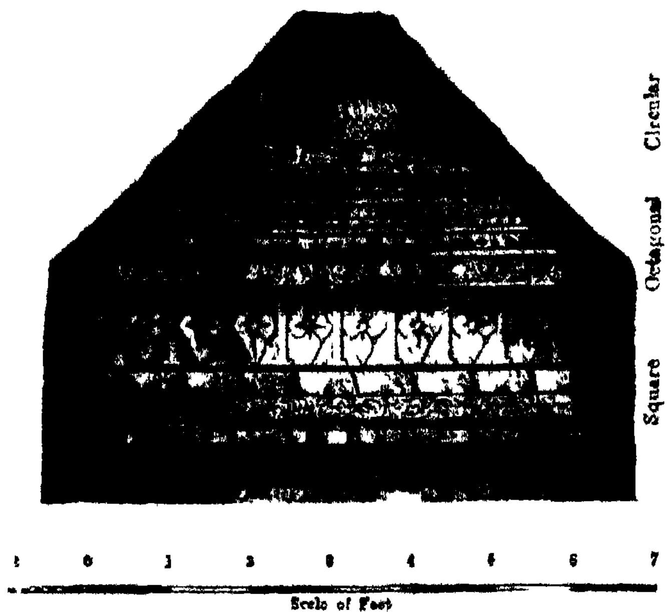


Fig 2. Section



1 0 1 2 3 4 5 6 7

Scale of Feet

Photo print Survey Office, Madras
1896

MAGALA VENUGOPALASVAMI TEMPLE.

A CEILING IN MAHAMANDAPA

Fig 1 Section

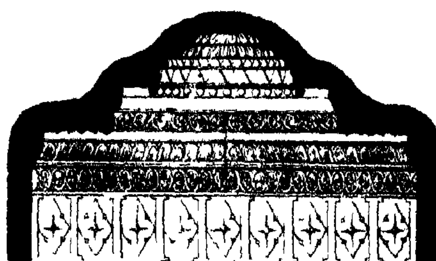
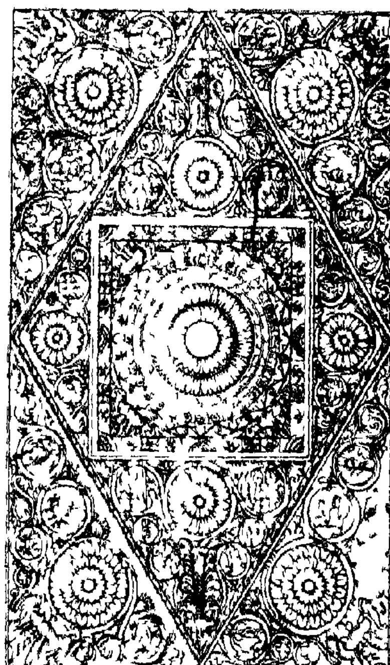


Fig 2 PLAN



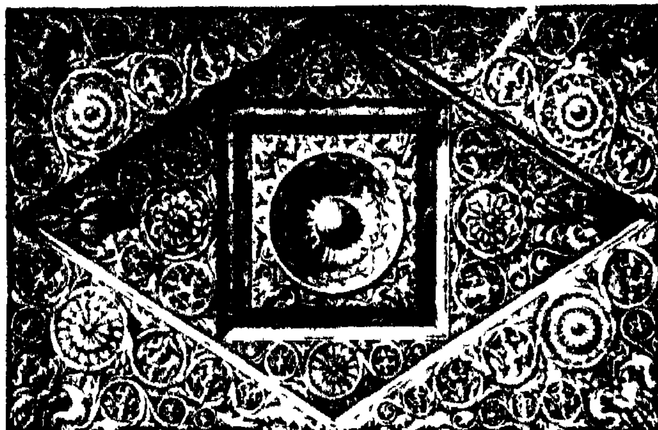
Inches 12 0 1 2 3 4 5 Feet

Scale of Feet

Photo print, Survey office Madras
1906

MAGALA VENUGOPALASVAMITEMPLE

SIDE CIELING



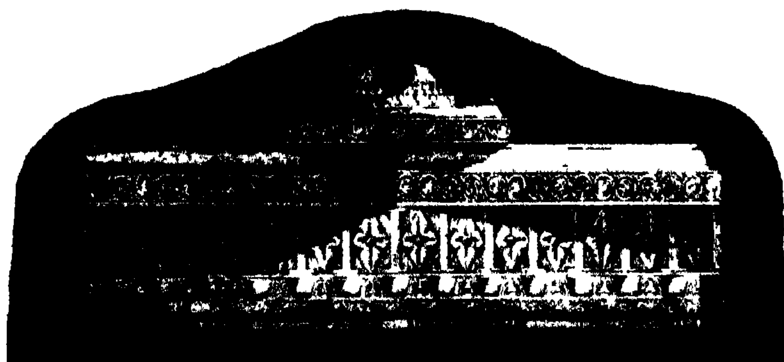




Photo print. [illegible] Office Madras

MAGALA VENUGOPALASVAMI TEMPLE

Cornices on niches of Mahamandapa

Fig. 1.



Fig. 2

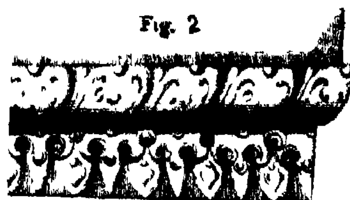


Fig. 3 Panel on top of an inscribed stone.

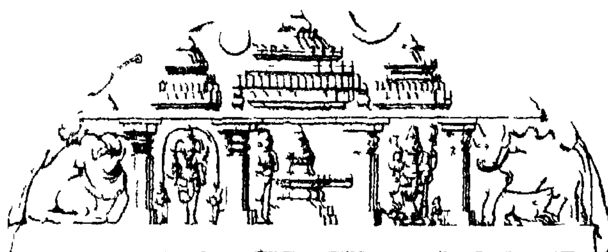
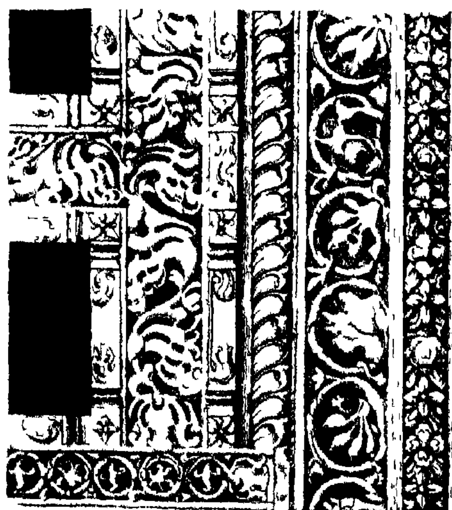
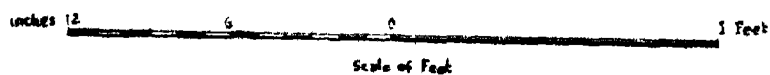


Fig. 4 Ornament around perforated front windows



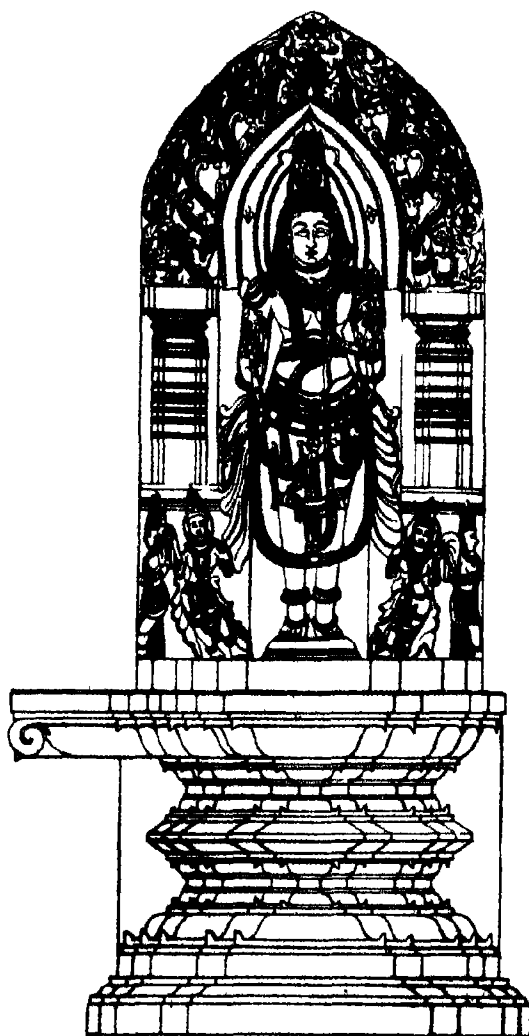


Scale of Feet

Photo-print Survey Office, Madras
1894

MAGALA. VENUGOPALASVAMI TEMPLE.

Image in shrine.



Inches 12 6 0 1 2 3 Feet

Scale of Feet

Photo-print Survey Office, Madras.
1896

MAGALA VENUGOPALASVAMI TEMPLE

Fig 1 Somasutra



Inches 12 6 0 1 Foot

Scale for Fig 1

Fig 2 Ornament on front of porch



0 1 2 3 4 5 Inches

Scale for Fig 2

Photo print Survey Office, Madras.
1898

MAGALA VENUGGRALASVAMI TEMPLE.

Ornaments on south side of west shrine

Fig 1

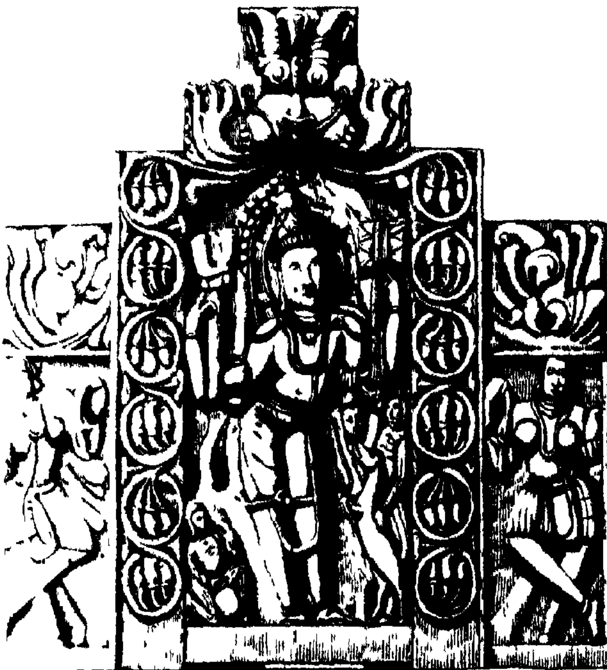
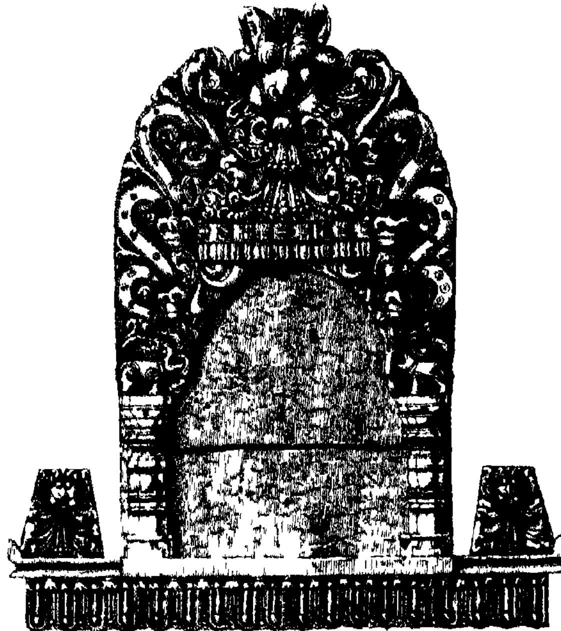


Fig 2



MAGALA VENUGOPALASVAMI TEMPLE.

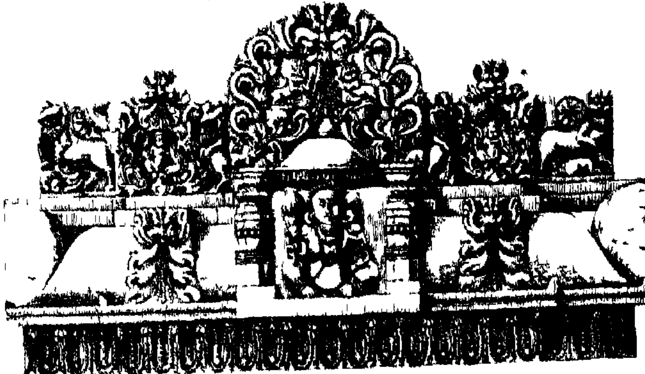
Fig 1 Ornament over cornice



Inches 12 6 0 1 Foot

Scale for Fig 1

Fig 2 Pediment over door



0 6 12 Inches

Scale for Fig 2

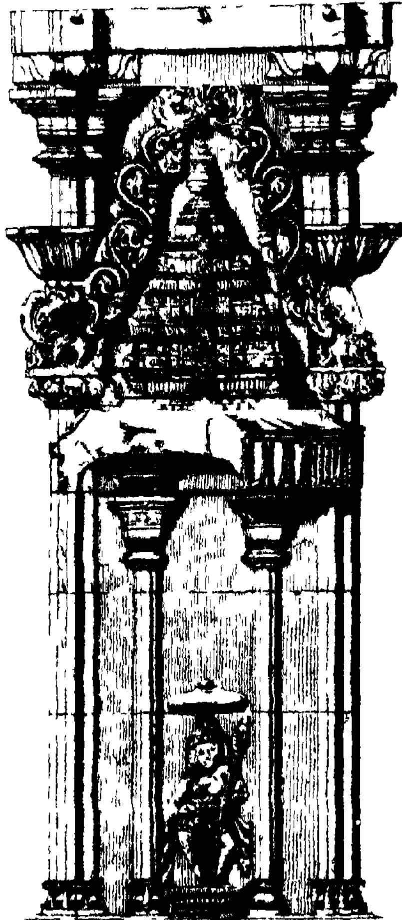
Fig 3 On north shrine door



0 6 Inches

MAGALA. VENUGOPALASVAMI TEMPLE

A niche on side of porch



Inches 12 6 0 1 2 Feet

Scale of Feet

Photo-print, Survey Office, Madras
[illegible]

MAGALA VENUGOPALASVAMI TEMPLE

Architrave of a door in Mahamandapa



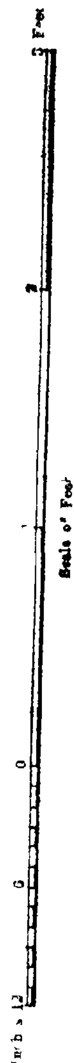
Inches 12 6 0 1 Foot

Scale of Feet

Photo print, Survey Office, Madras
1896

NAGALA. VENUGOPALASVAMI TEMPLE.

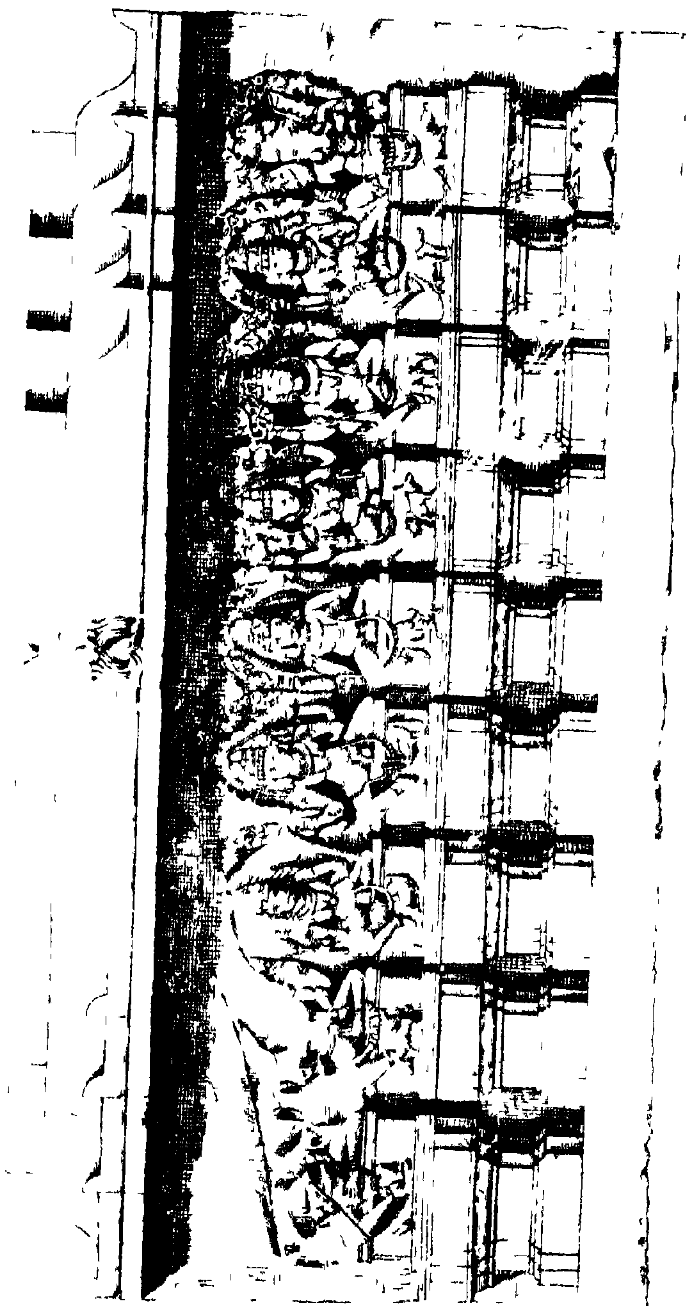




Sculptured ped[illegible]

Photo-print Survey Office, Madras
1896

MAGALA, VENUGOPALASVAMI TEMPLE

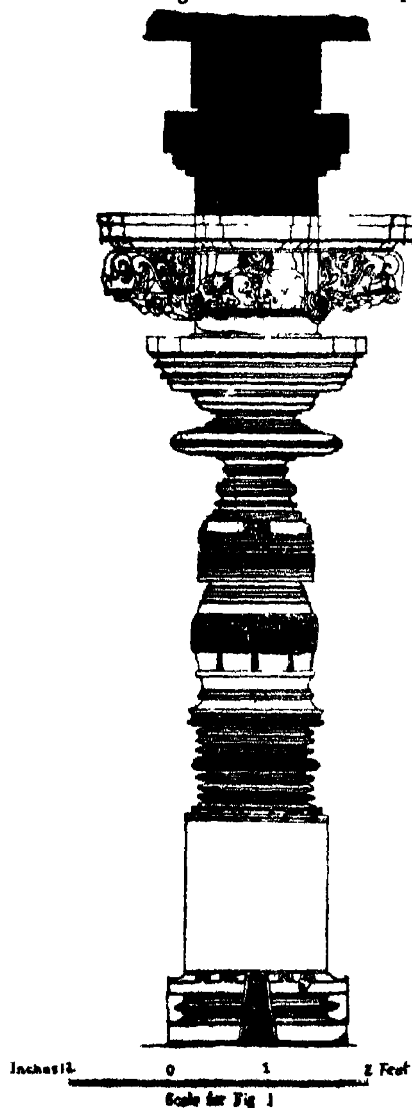


Panel with figures



MAGALA VENUGOPALASVAMI TEMPLE.

Fig 1 Pier in Mahamandapa



Inches 12 0 1 2 Feet

Scale for Fig 1

Fig 2 Sketch of pier brackets (no scale).

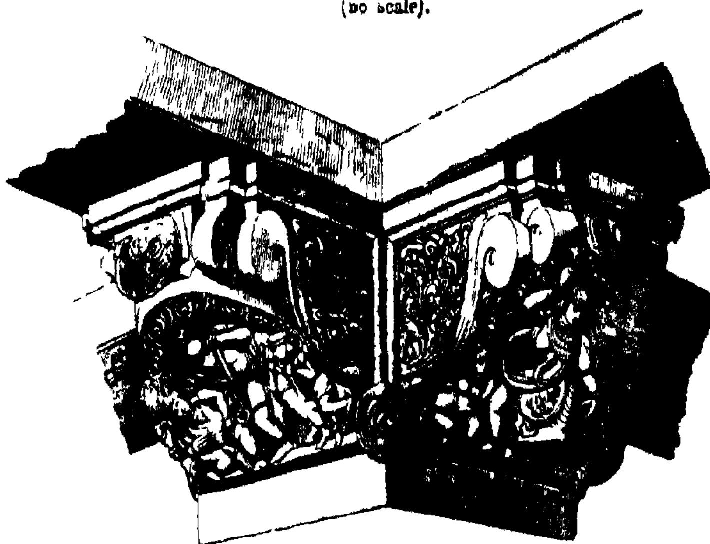
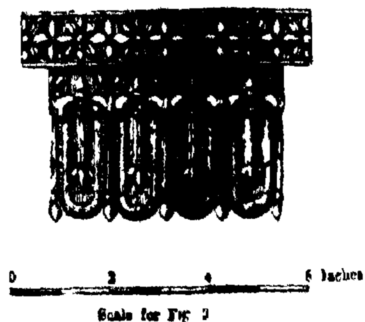


Fig 3 Drop ornament on front cornice



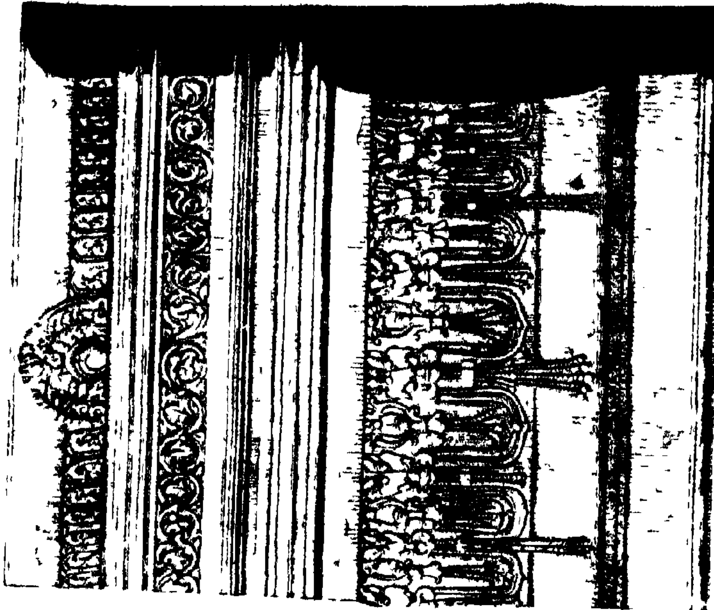
0 2 4 6 Inches

Scale for Fig 3

Photo-print, Survey Office, Madras
1896

MAGALA. VENUGOPALASWAMI TEMPLE.

Fig 2.



Section of pier mouldings

Ornamental bands on piers

Fig 1.



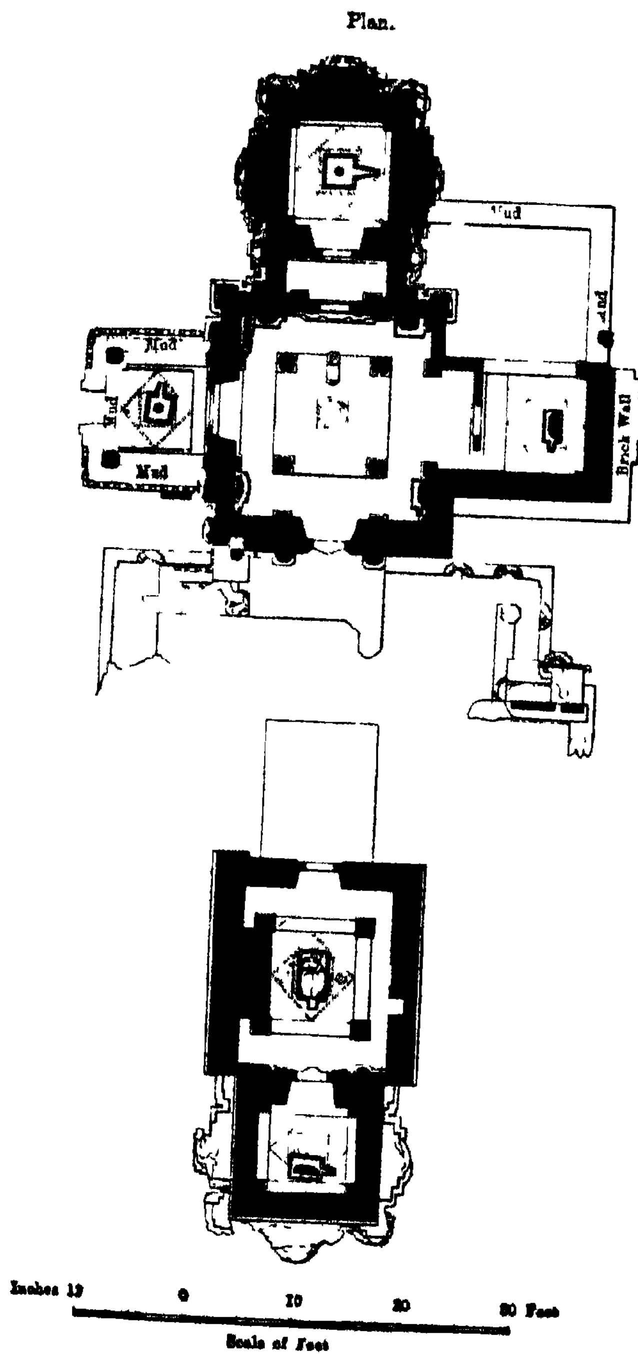
Section of pier mouldings.

Inches 12 6 0 1 Foot

Scale of Feet

HIRAHADAGALLI. KATTESVARA TEMPLE.

Plan.



Inches 12 0 10 20 30 Feet

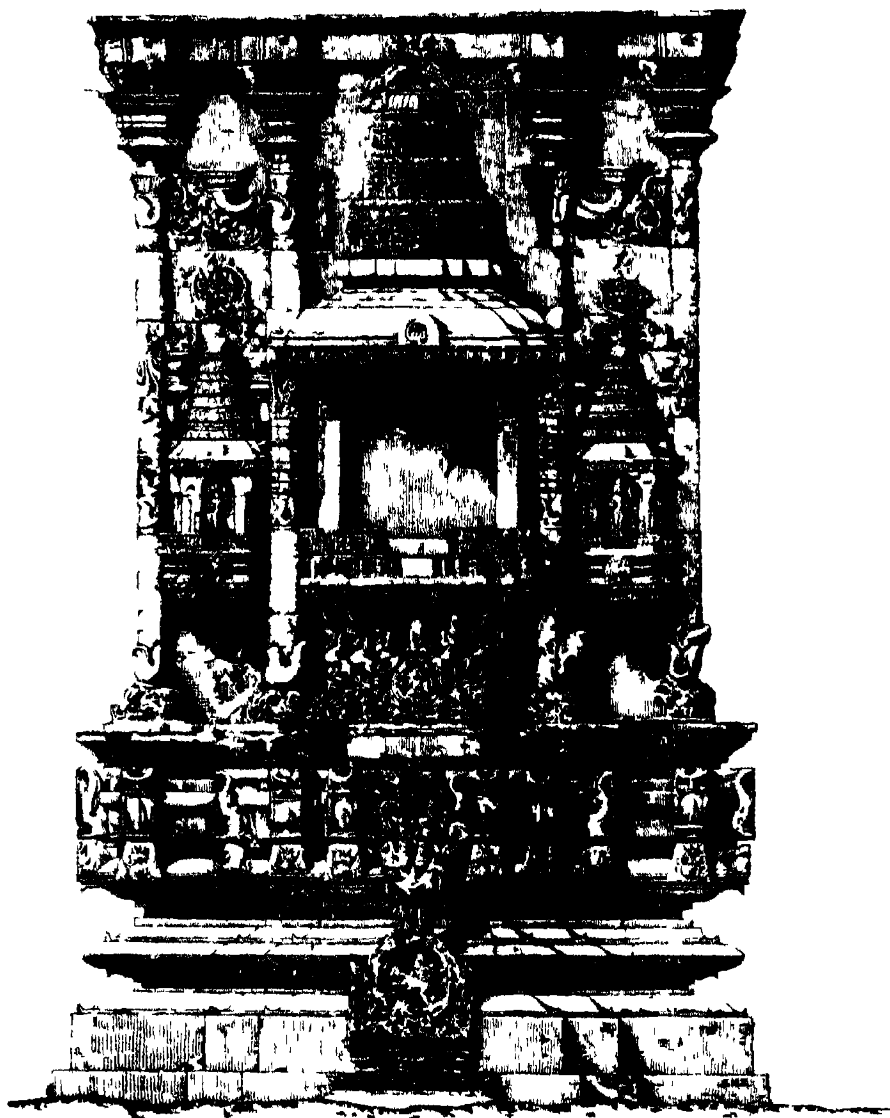
Scale of Feet

Photo print, Survey Office, Madras.
1896

Plate XXXII

HIRAHADAGALLI. KATTESVARA TEMPLE

A bay of the north wall.



Inches 12 6 0 1 2 3 4 Feet

Scale of Feet

Photo print Survey Office, Madras
1896

HIRAHADAGALLI KALLESVARA TEMPLE

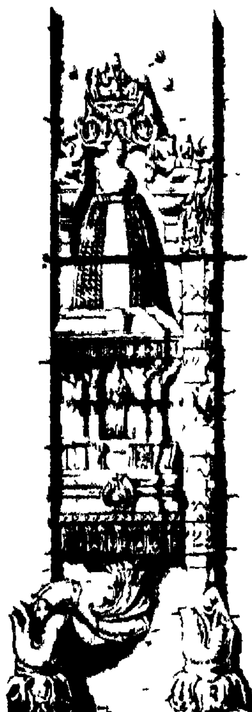
Fig 2 Central slab of the ceiling
(Found in the ground)



Inches 12 6 0 1 2 Feet

Scale for Fig 2

Fig 1 Bracket niche on north side



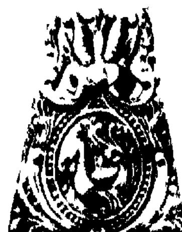
Inches 12 6 0 1 2 Feet

Scale for Fig 1

Fig 3 Panel on front cornice



Fig 4 Cornice block



0 2 4 6 10 12 Inch

Scale for Fig 3 and 4

Photo print, Survey Office, Madras.
18[illegible]

HIRAHADAGALLI KATTESVARA TEMPLE EAST DOORWAY

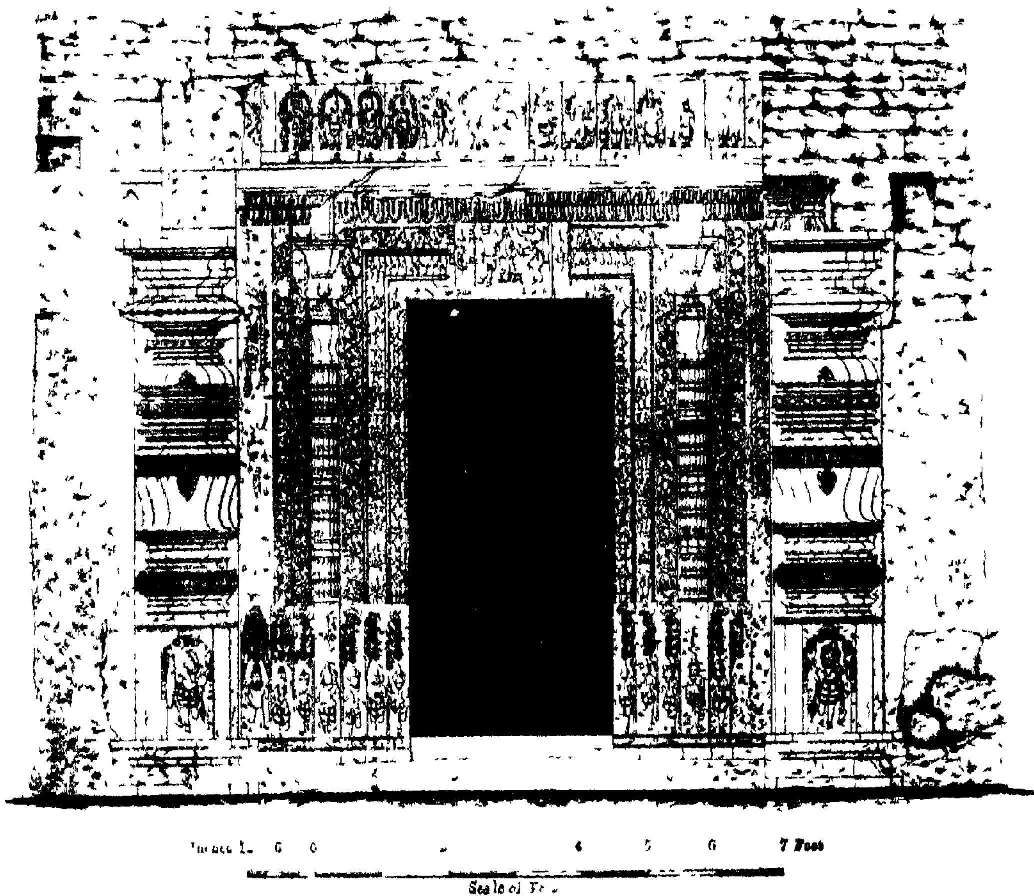
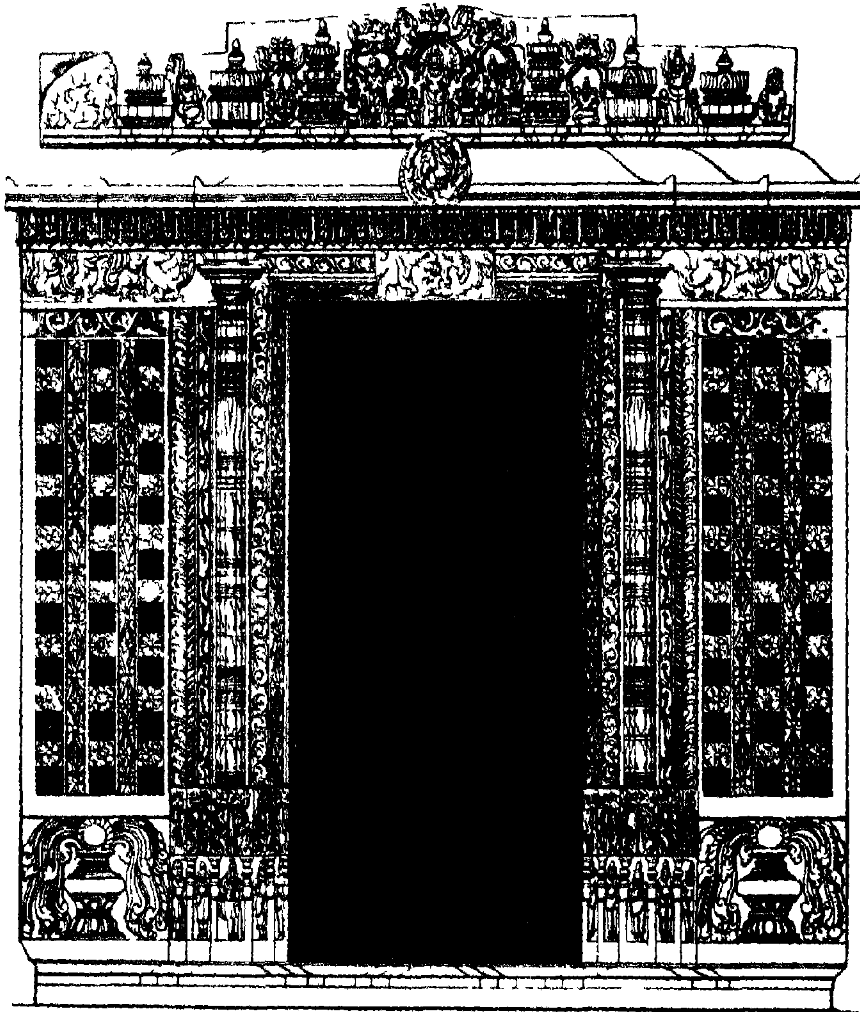


Photo print, Survey Office, Madras
1896

HIRAHADAGALLI KATTESVARA TEMPLE.

Doorway to west shrine



Inches 12 0 4 8

Scale of Feet

Photo print, Survey Office, Madras.
1896

HIREHADAGALLI KALLESVARA TEMPLE.

DETAILS OF WEST DOOR.

Fig 1. Scroll ornament.



Fig 2 Bars on perforated window

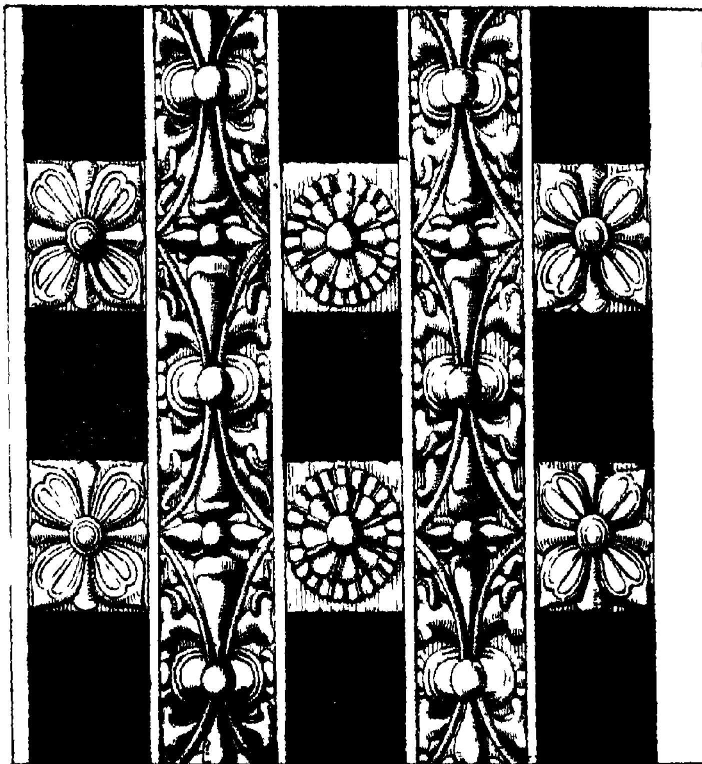




Photo-print, Survey Office, Madras.
1896.

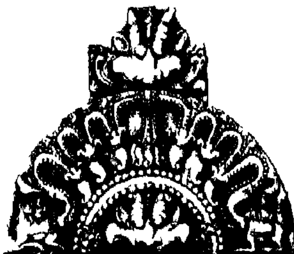
HIRAHADAGALLI KATTESVARA TEMPLE

Fig 1 Wall ornament



0 2 4 6 8 10 12 Inches
Scale for Fig 1

Fig 2 Ornament on west wall



0 2 4 6 8 10 12 Inches
Scale for Fig 2

Fig 3 Ornament on west door

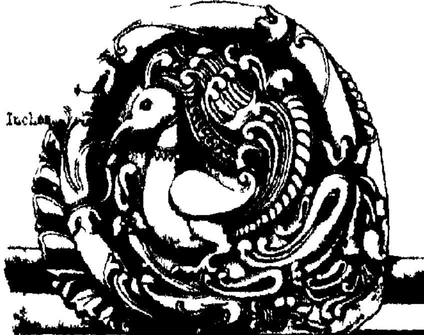


Fig 4. Panel on wall.



0 2 4 6 Inches
Scale for Figs 3 and 4

Photo-print, Survey Office, Madras.
1906

[illegible]

[illegible] TEMPLE.

Fig 1 [illegible] Fig 3 Band on a [illegible] south side.

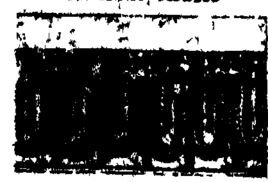


0 1 2 3 Inches

Scale for Fig 3

Fig 2 Siva and Parvati in Mahamandapa.

Fig 4 Drop ornament on front cornice

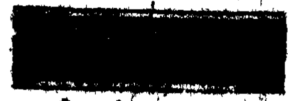


0 2 4 6 Inches

Scale for Fig. 4



Fig 5. Band on a Pilaster on south side.



0 1 2 3 Inches

Scale for Fig. 5



[illegible]

HIRAHADAGALLI KATTESVARA TEMPLE

Fig 1. Mahishasuramardini



Fig 2. Sarasvati



Fig 3. Narayanadeva



Inches 12 6 0 1 2 Feet

Scale Fig. 1

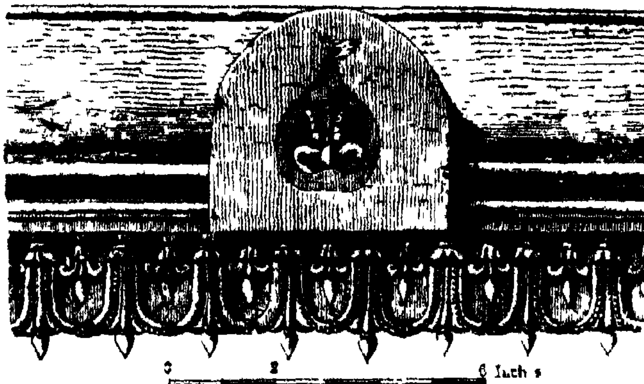
Inches 12 6 0 1 2 3 4 Feet

Scale for Figs. 2 and 3

Photo-print, Survey Office, Madras
1806

HIRAHADAGALLI. [illegible] TEMPLE

Fig 1. Cornice.



Scale for Figs 1 and 2

Fig 2 Cornice [illegible]ment

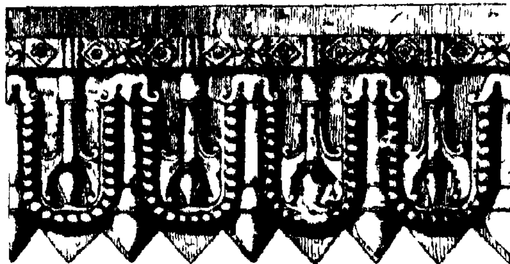
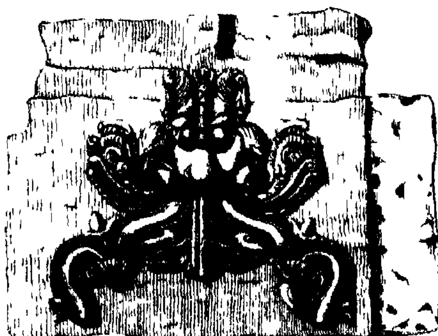


Fig 3 Top [illegible] niche



0 2 4 6 8 10 12 Inches

Scale for Fig 3

Photo-Print Survey Office Madras
1886

HIRAHADAGALLI KATTESVARA TEMPLE

Fig 2 Base ornament

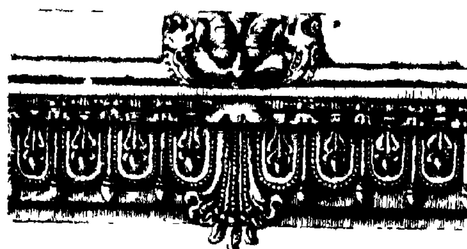


Fig 1 Cornice ornament

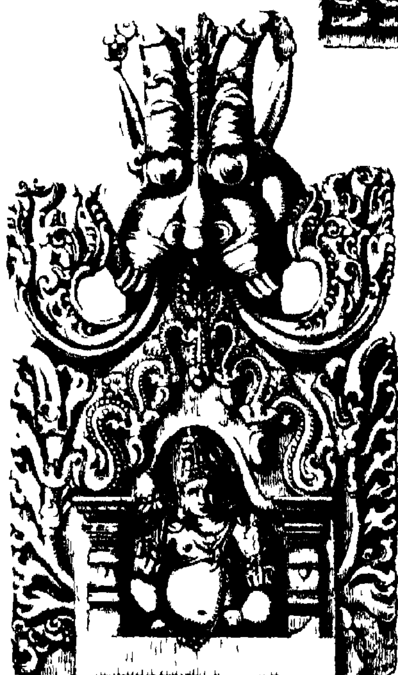
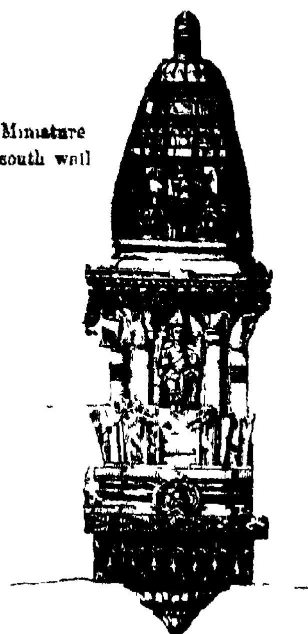


Fig 3 Miniature tower on south wall





Scale for Figs 1 and 2

Photo-print, Survey Office, Madras.
1896

HIRAHADAGALLI KATTESVAPA TEMPLE

Fig 1 Ornament on tower

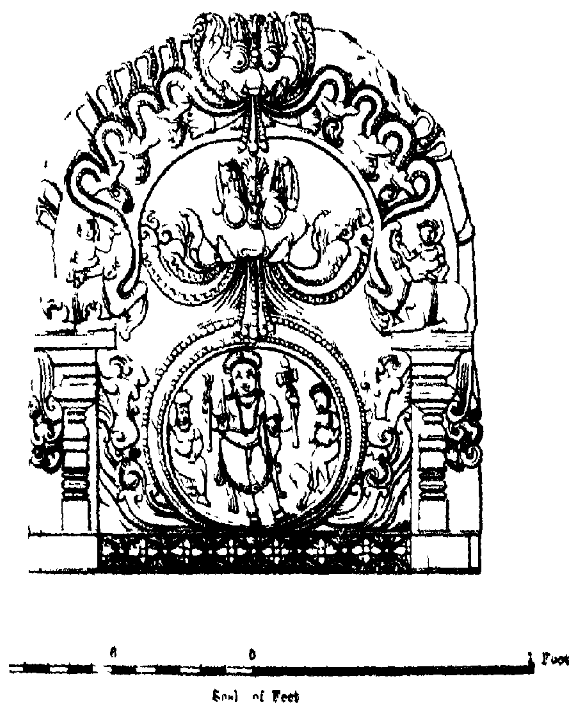


Fig 2 Small ba[illegible] on wall

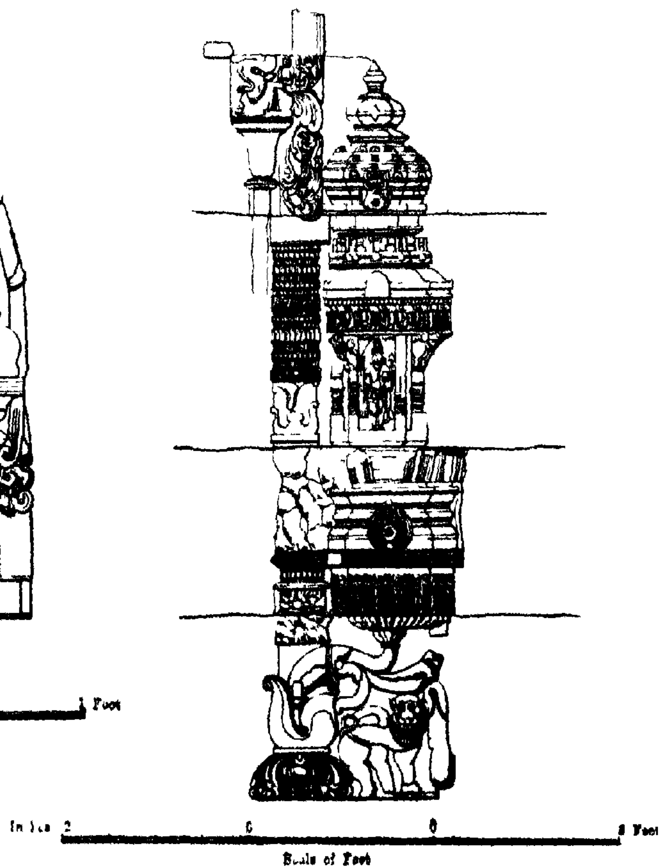


Photo-print, Survey Office Madras
1898

HIRAHADAGALLI KATTESVARA TEMPLE

Fig 1 Cornice ornament on tower

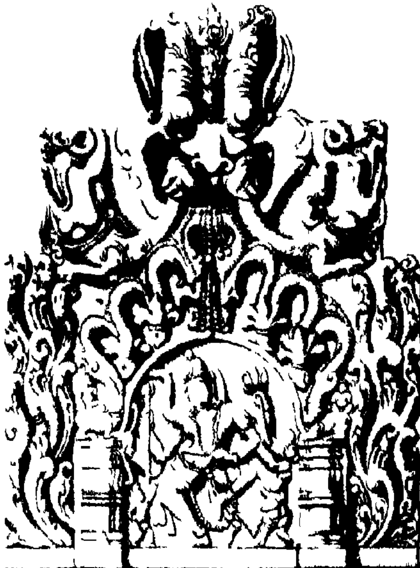
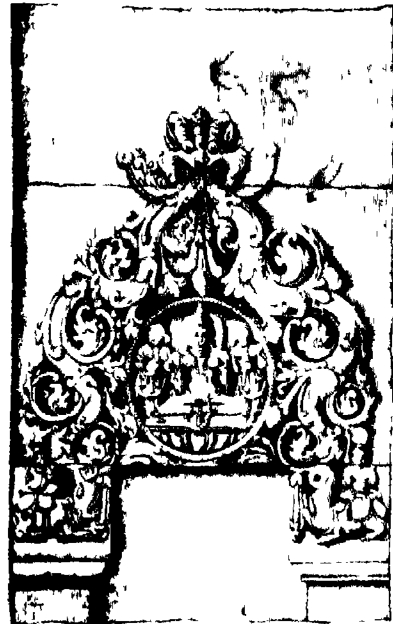


Fig 2 Top of a niche on west wall



Inches 12 6 0 1 Foot

Scale for Fig 1

Inches 12 6 0 1 Foot

Scale for Fig 2

Photo print, Survey Office, Madras
1896

PLATE XLV

HIRAHADAGALLI KATTESVARA TEMPLE.

Ornaments on towers.

Fig 1

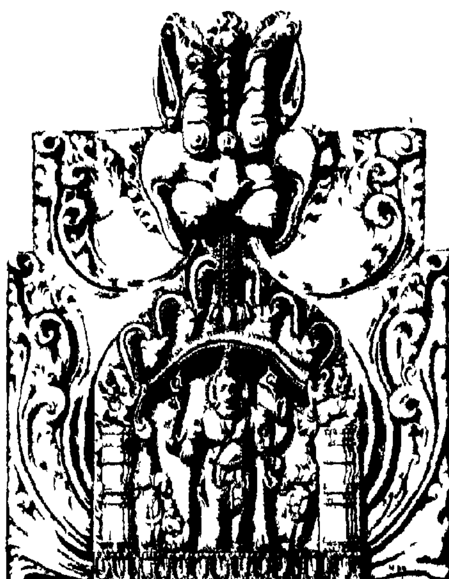


Fig 2

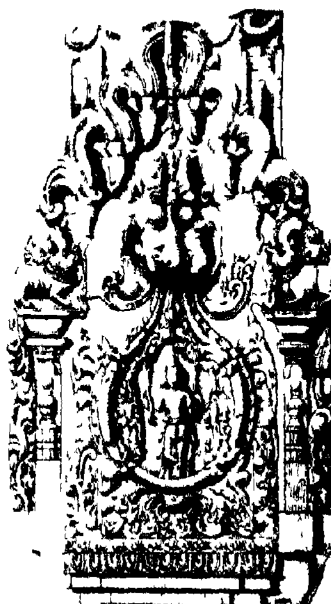




Photo print, Survey Office, Madras.
[illegible]

HIRAHADAGALLI KATTESVARA TEMPLE

Fig 1. Panel over south door.



Fig 2 Panel over south door



Fig 4. Nagakal in east shrine.

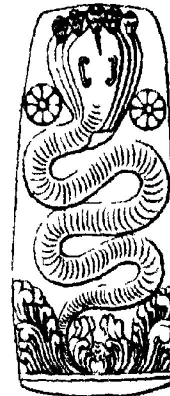
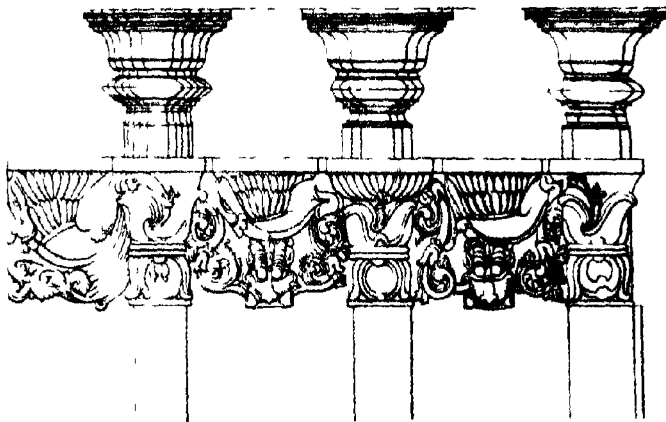


Fig 3 Pilaster capitals on north wall.



Inches 12 6 0 1 2 Feet

Scale of Feet

Photo-print Survey Office, Madras.
1895

HIRAHADAGALLI KATTESVARA TEMPLE.

Fig 1 Pier in south porch

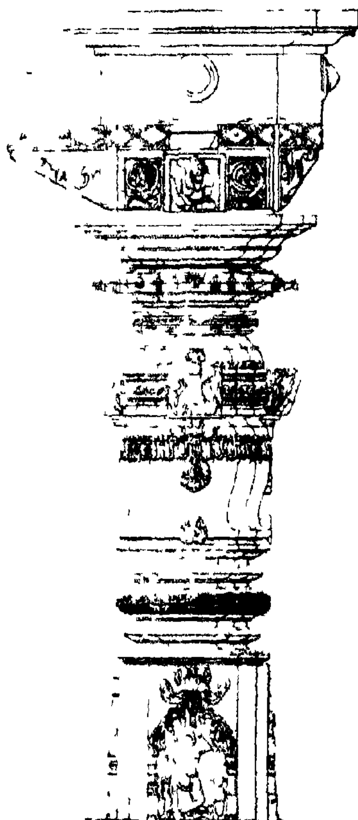
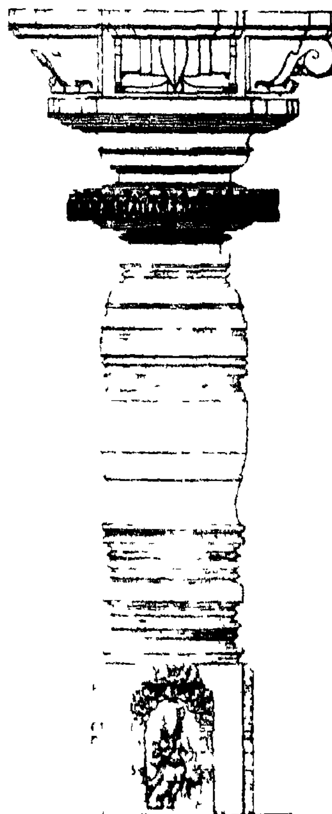


Fig 2 Pier in east temple



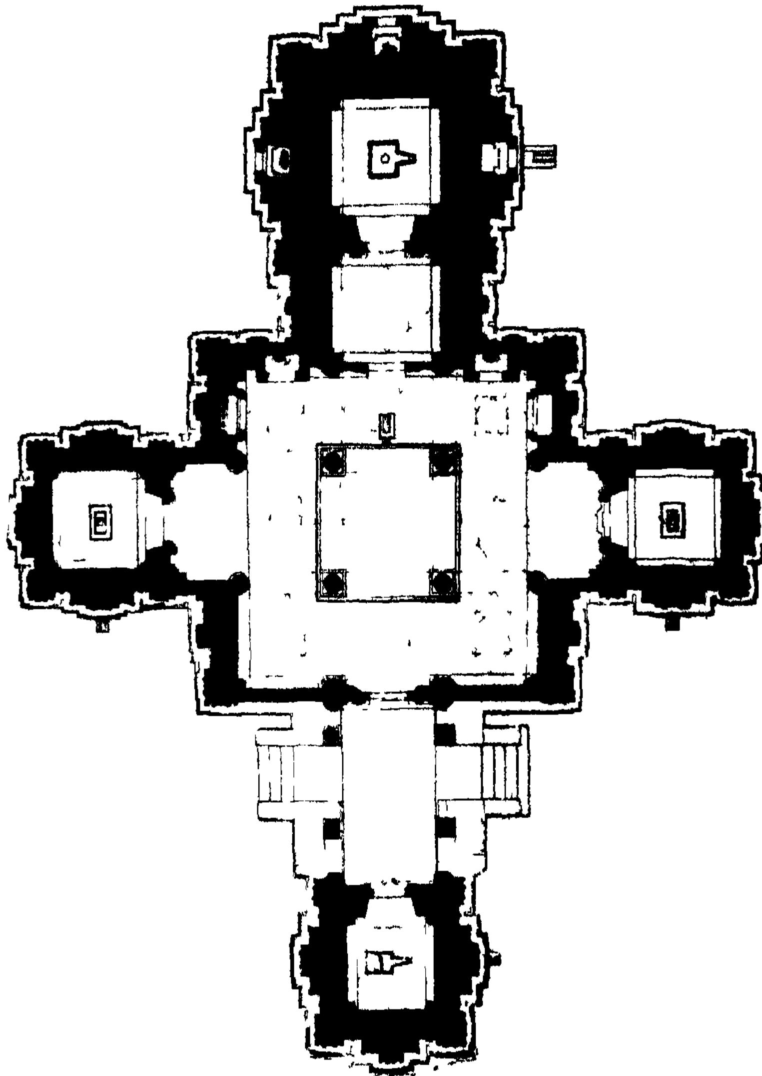
Inches 12 6 0 1 2 Feet

Scale of Feet

Photo-printed, Survey Office, Madras.
[illegible]

NILAGUNDA. BHIMESVARA TEMPLE.

Plan.

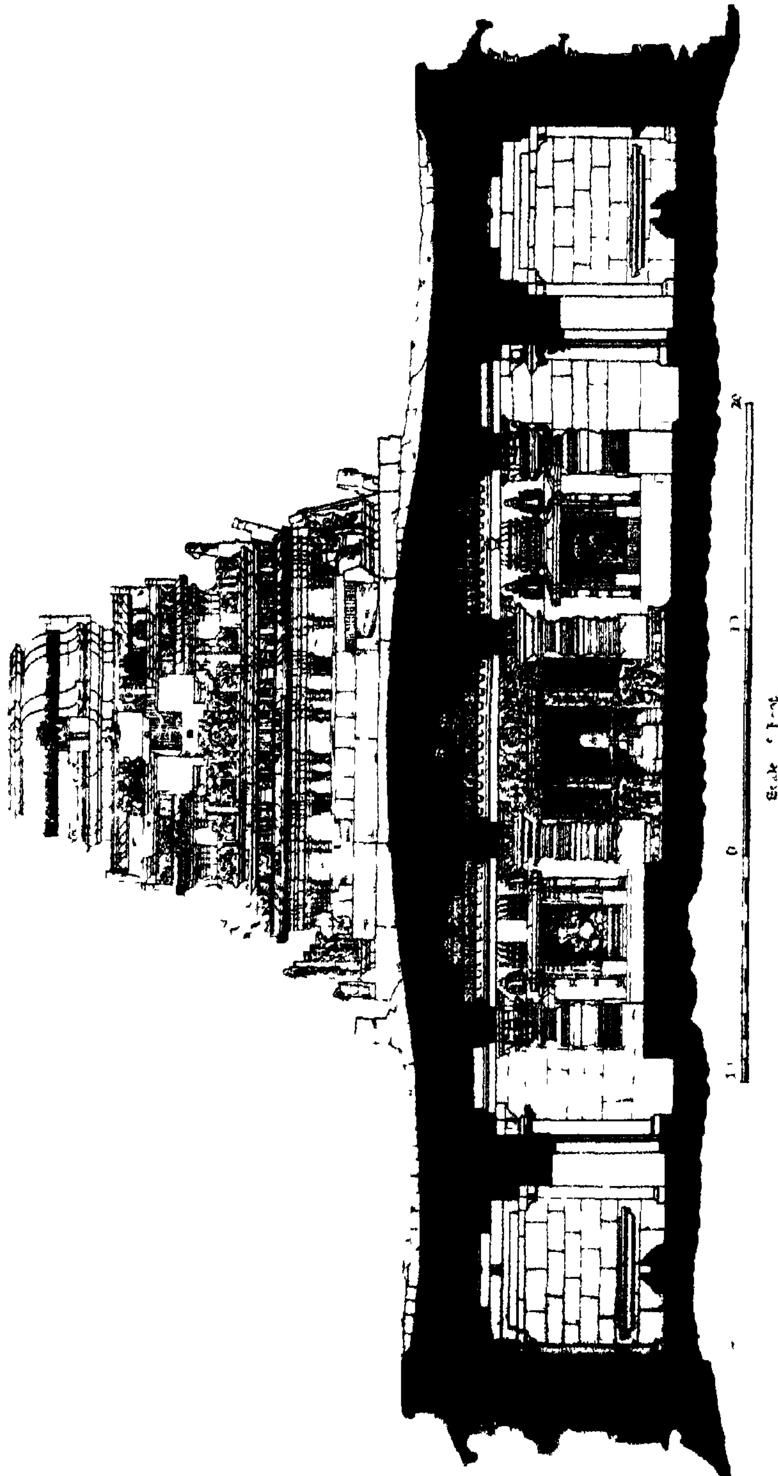


10 0 10 20 30 40

Scale of Feet

Photo print, Survey Office, Madras.
1896

NILAGUNDA BHIMESVARA TEMPLE



Transverse Section

NILAGUNDA. BHIMESVARA TEMPLE

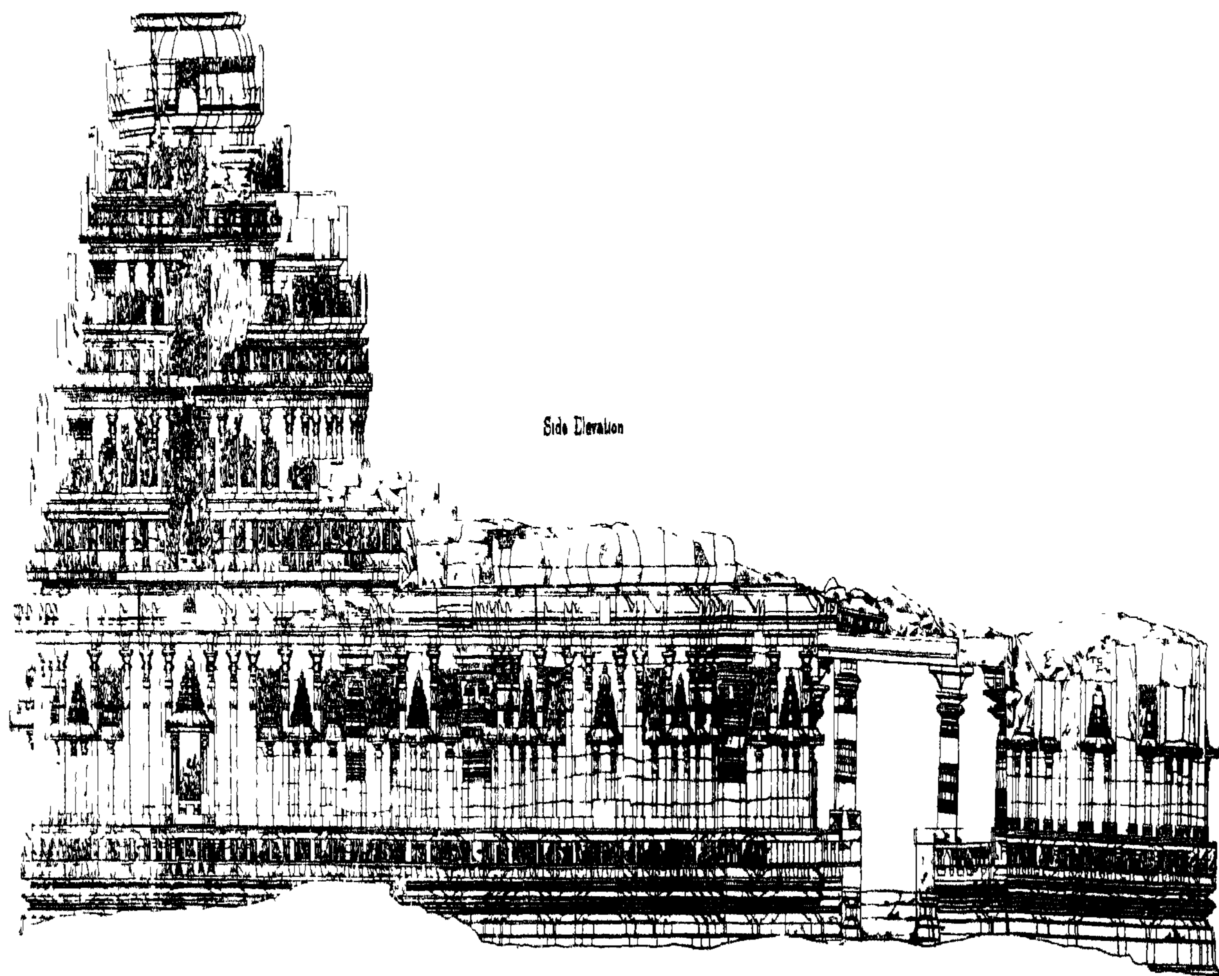


Photo-print, Survey Office, Madras.
1896

NILAGUNDA BHIMESVARA TEMPLE

Fig 2 Sculpture on [illegible]ba

Plan



0 3 6 9 12 Inches

Scale of Fig 2

Pillar in the Mahamandapa

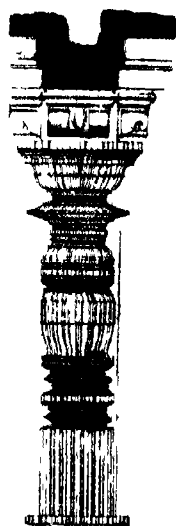
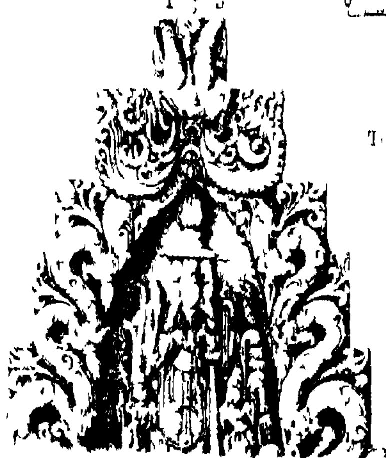
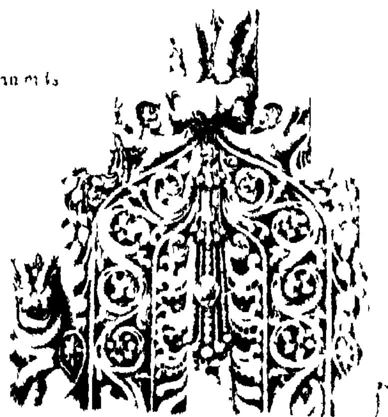


Fig 3



Tower ornaments

Fig 1



NILAGUNDA BHIMESVARA TEMPLE.

Fig 3 Plan of central ceiling

Fig 1 Dvarapalakas at the shrine door



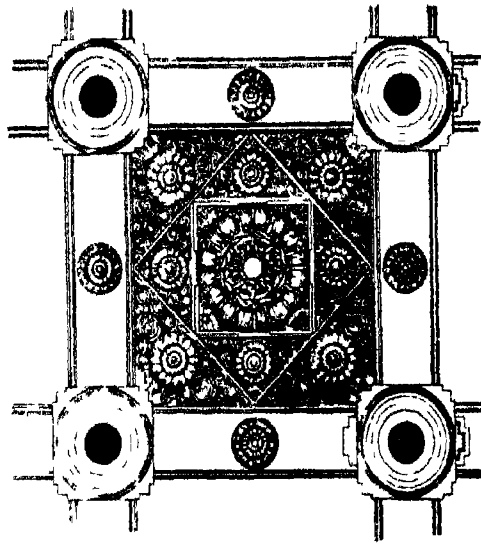


Fig 2 Dvarapalakas at the shrine door.

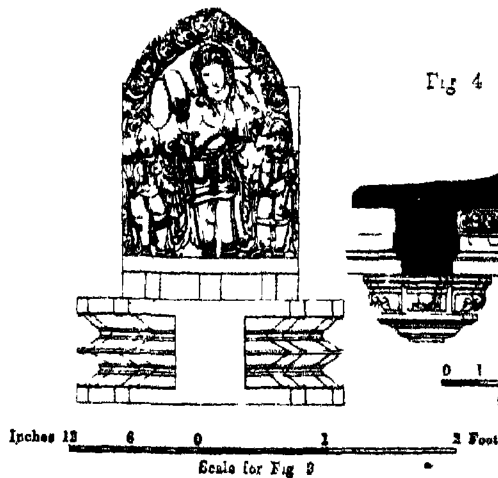


Fig 4 Section of central ceiling

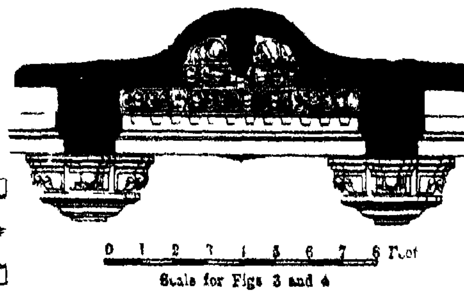


Photo print, Survey Office, Madras
1896.

NILAGUNDA. SCULPTURES FROM VARIOUS TEMPLES.

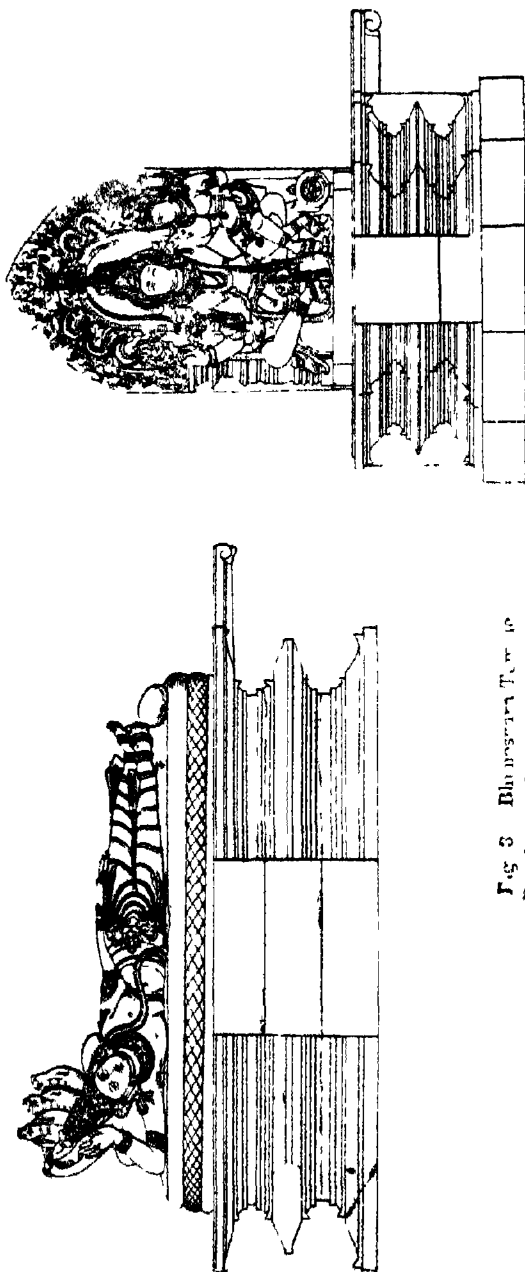


Image in the shrine

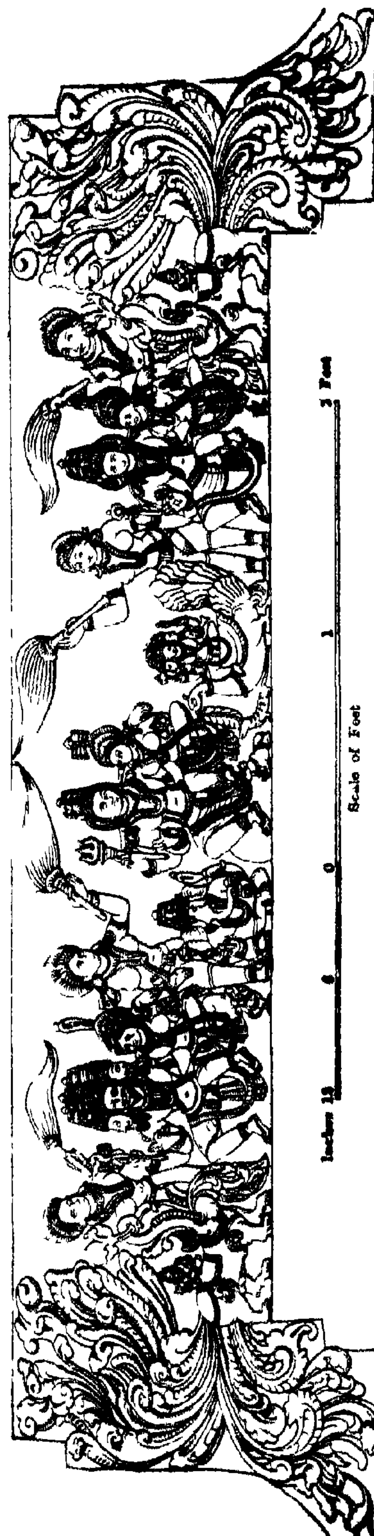
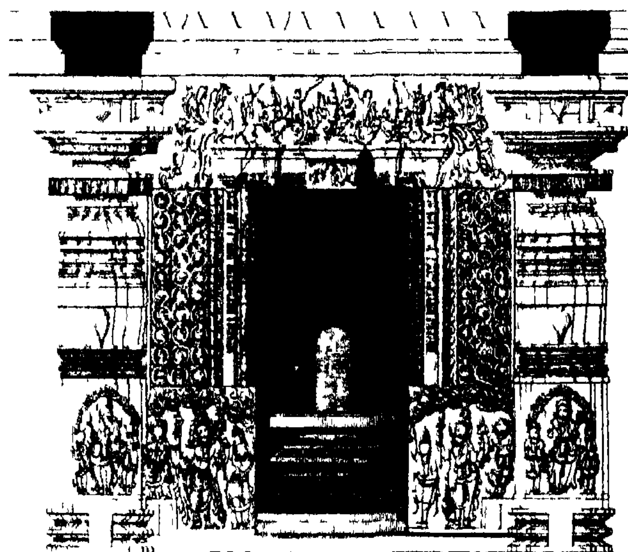
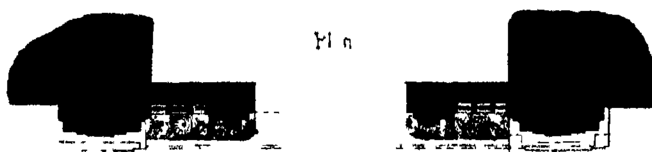


Fig. 3. Bhimesvara Temple
Panel over the shrine doorway

Photo print, Survey Office, Madras.
1886

NILAGUNDA BHIMESVARA TEMPLE


Doorway of central shrine


Plan

Inches 12 0 1 2 3 4 5 Feet
Scale of Feet

Photo print, Survey Office, Madras.
1896

NILAGUNDA BHIMESVARA TEMPLE.

Somasutra on east side of shrine

Fig. 1 Side

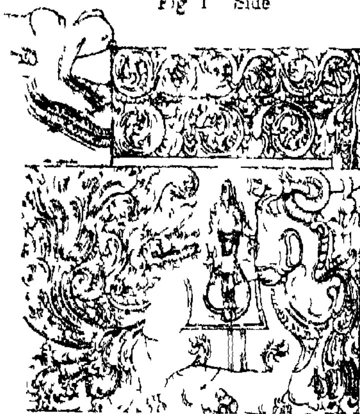


Fig. 2 Front

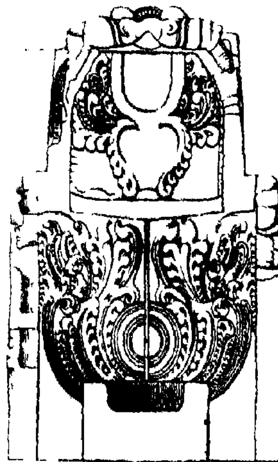


Fig. 3 Angle ornament on cornice



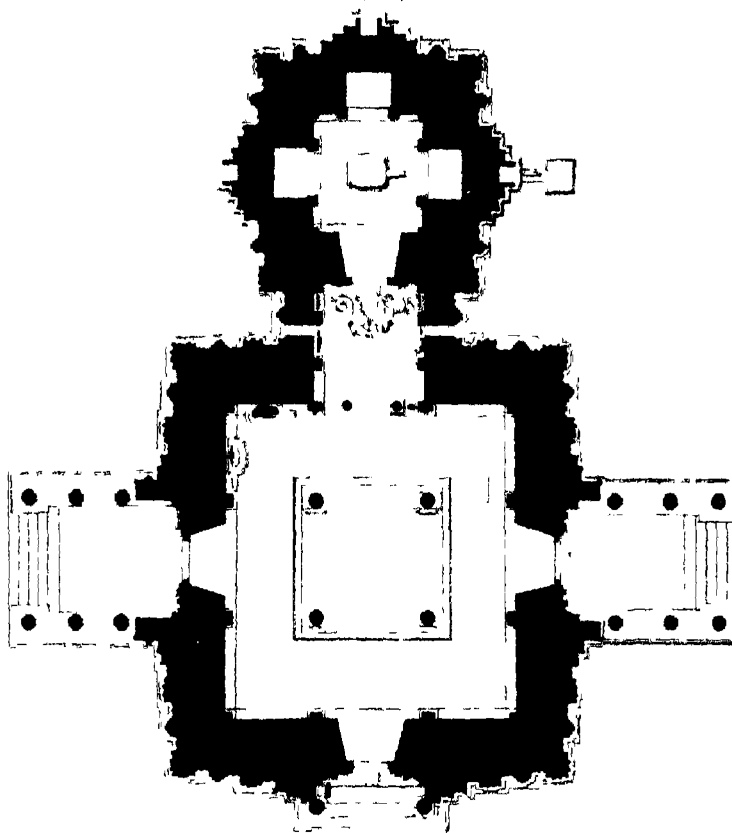
12 Inches 6 0 1 2 3 Feet

Scale of Feet

Photo print Survey Office, Madras.
1896

KURUVATTI MALIKARJUNA TEMPLE.

Plan.



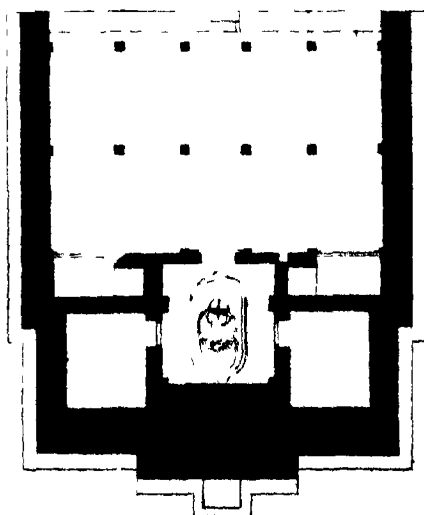
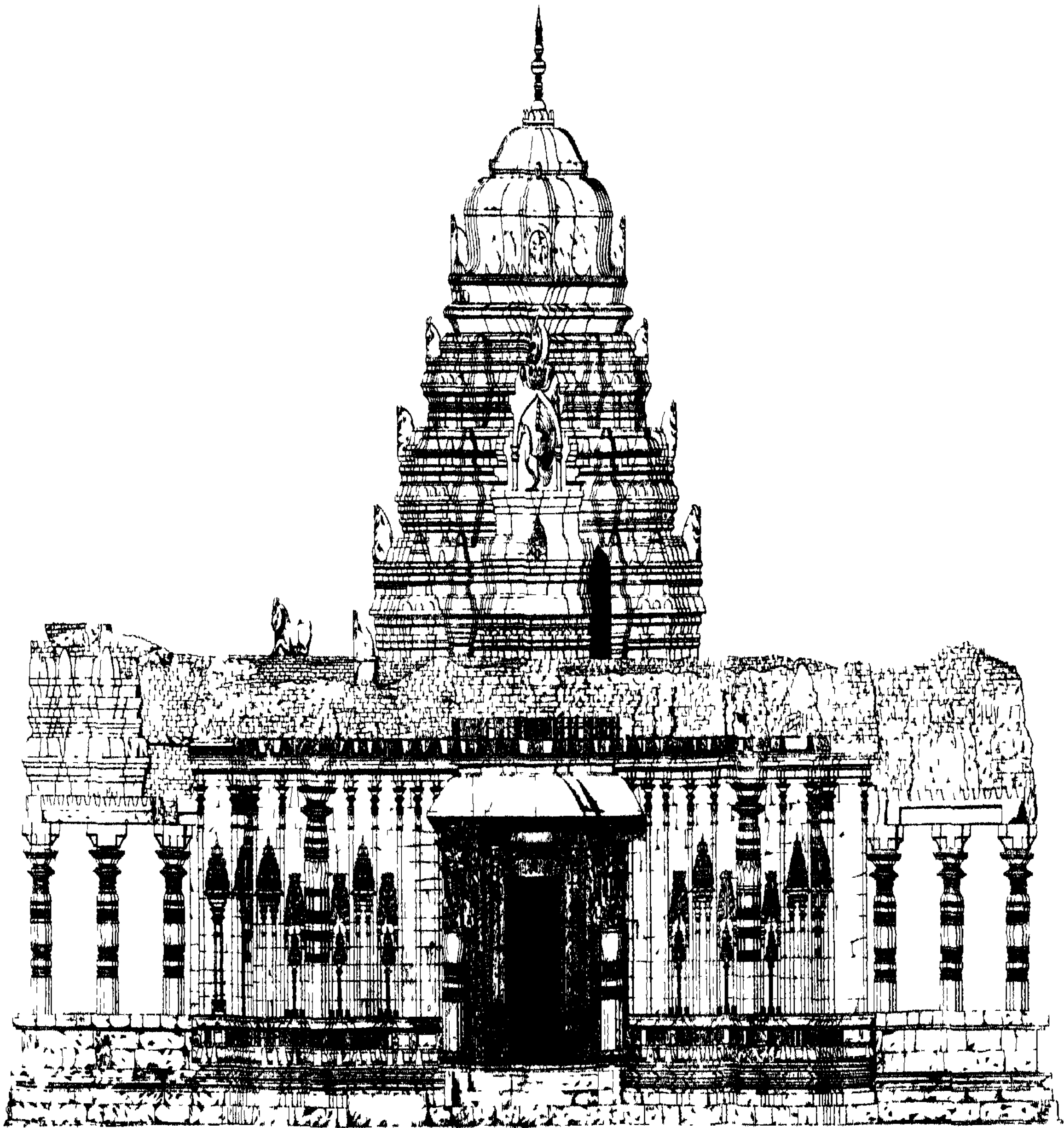


Photo-print, Survey Office, Madras.
1896

Front Elevation



10 5 0 5 10 15

Scale of Feet

Photo-print, Survey Office, Madras
1890

KURUVATTI. MALLIKARJUNA TEMPLE

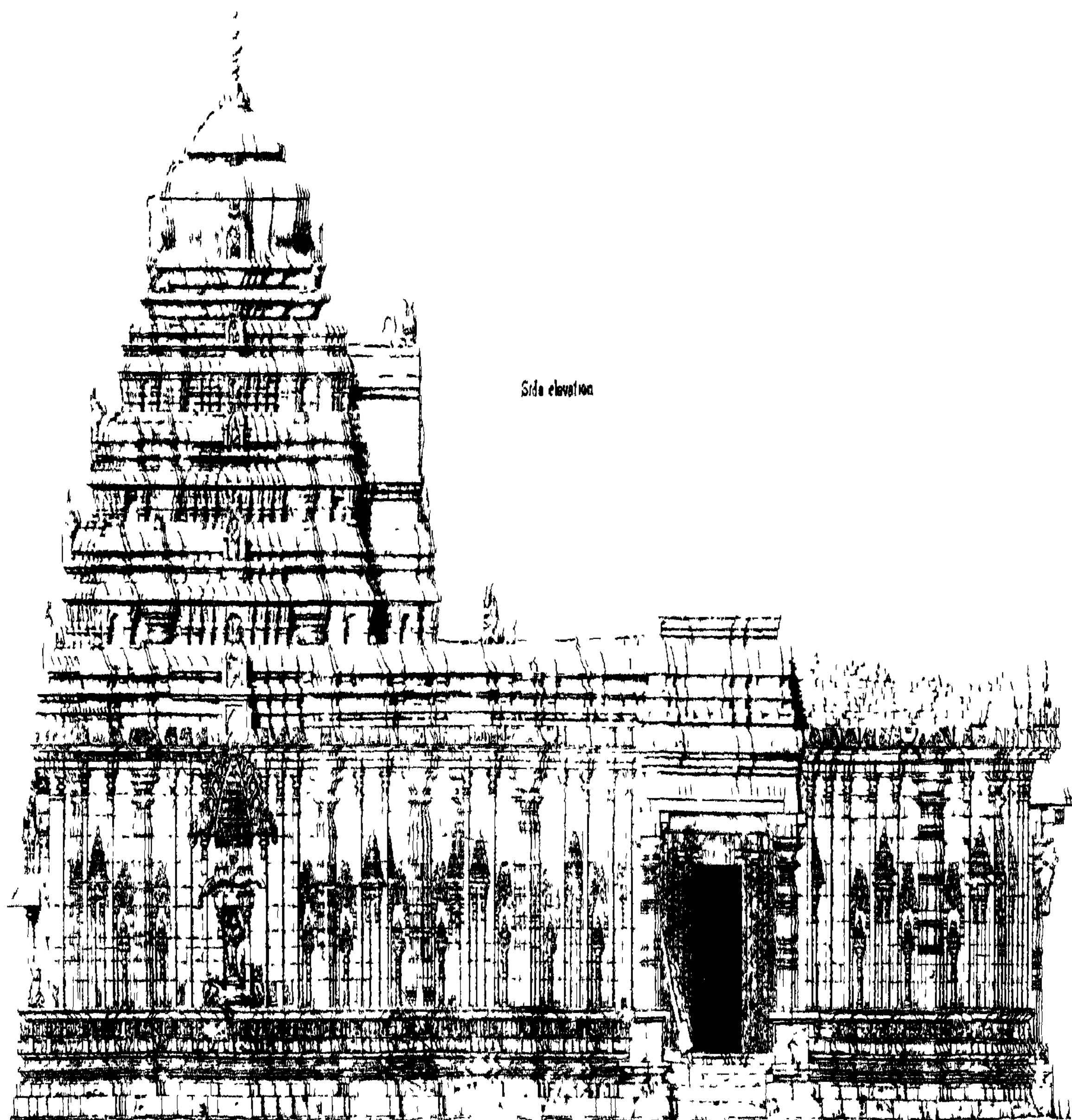


Photo print, Survey Office, Madras
1888

KURUVATTI MALIKARJUNA TEMPLE

Fig 1 P in Mahamandapa

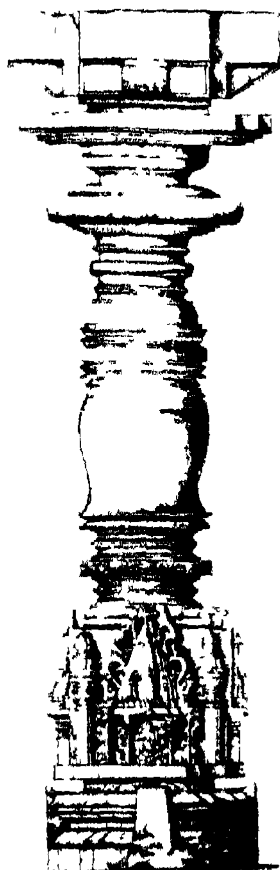
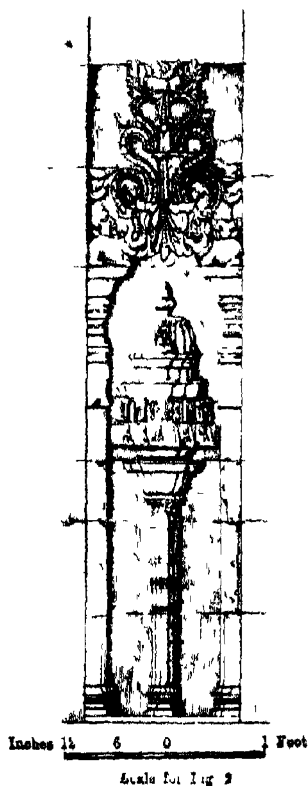


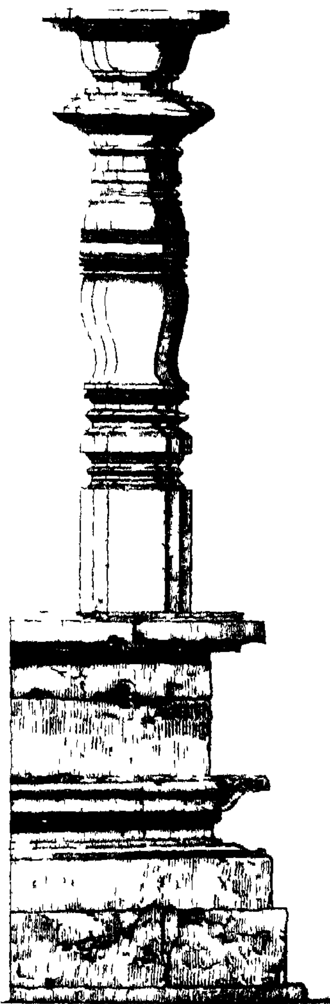
Fig 2 Niche in wall



Inches 12 6 0 1 Foot

Scale for Fig 2

Fig 3 Pier at side of south door

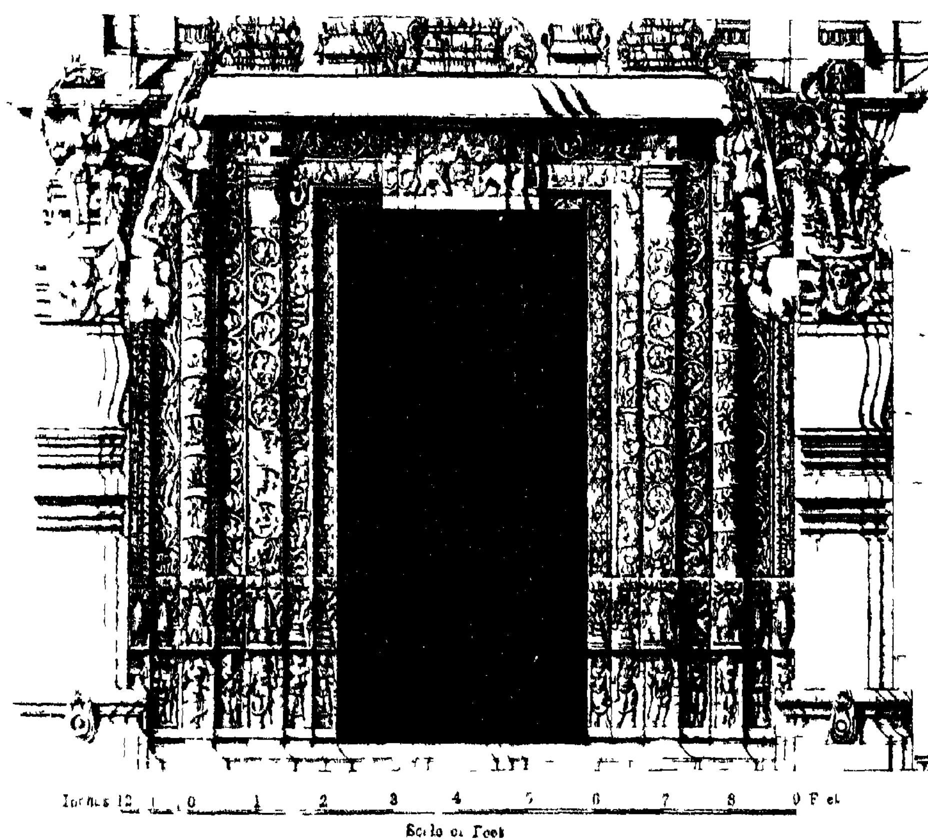


0 1 2 3 4 5 6 7 Feet

Scale for Figs 1 and 3

Photo-print, Survey Office, Madras.
1898

KURUVATTI MALIKARJUNA TEMPLE EAST ENTRANCE DOORWAY



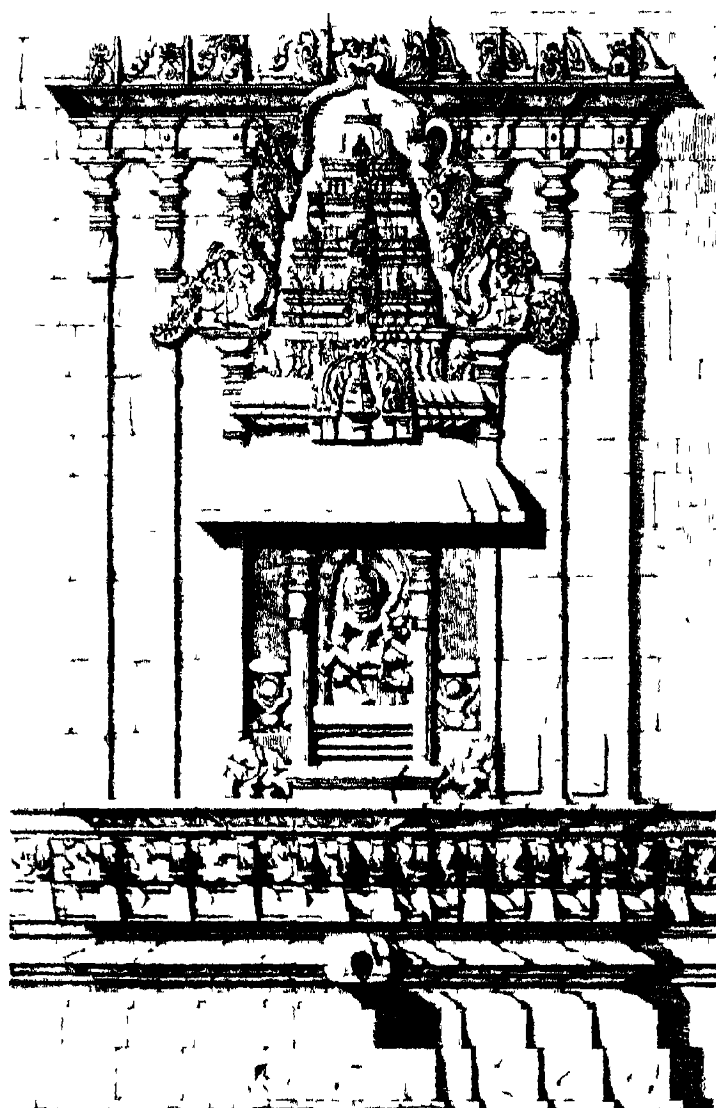
Inches 12 0 1 2 3 4 5 6 7 8 9 Feet

Scale of Feet

Photo print, Survey Office, Madras, 1896

KURUVATTI MALIKARJUNA TEMPLE

A bay of the north wall



Scale of Feet

Photo-print Survey Office Madras
1876

KURUVATTI. MALLIKARJUNA TEMPLE

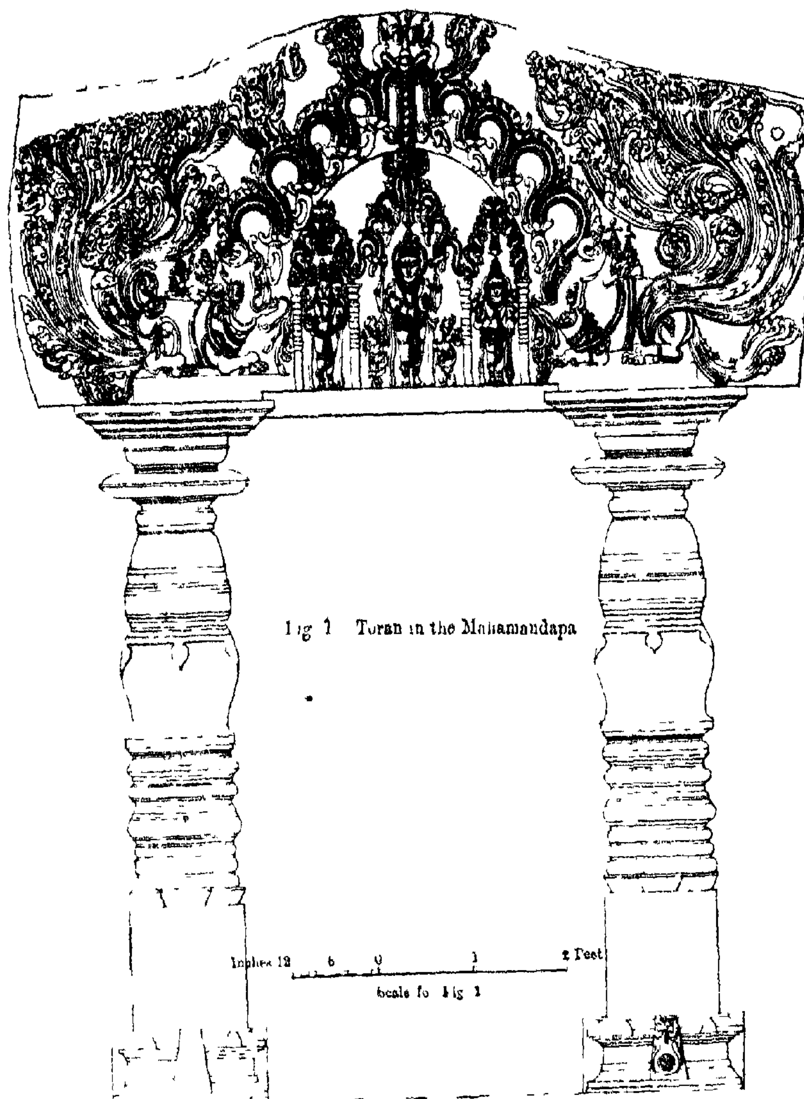


Fig 1 Turan in the Mahamandapa

Fig 3 Carved wooden door in the front mandapa.

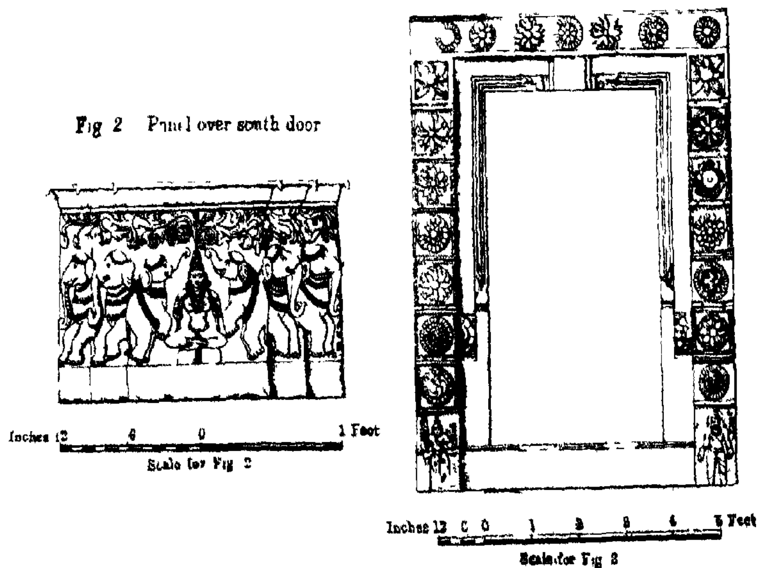


Fig 2 Panel over south door

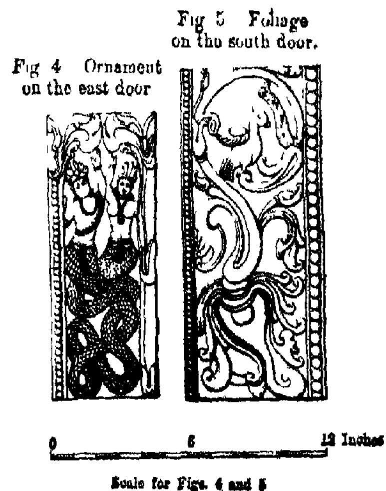


Fig 4 Ornament on the east door

Fig 5 Foliage on the south door.

KURUVATTI. MALLIKARJUNA TEMPLE.

ARCHITECTURAL ORNAMENTS

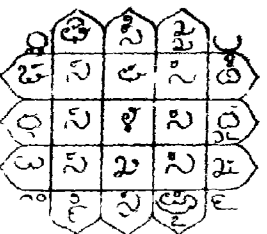


Fig 5 Mantram on a stone at Kattikesvara.



Fig 1. On north door



Fig 2 On north door

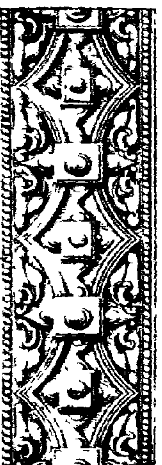


Fig 3 On east door



Fig 4 On east door.

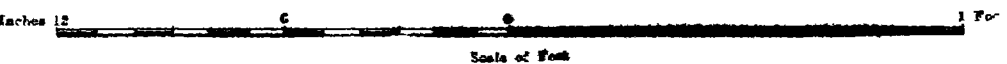


Photo-print, Survey Office, Madras.
[illegible]

KURUVATTI MALLIKARJUNA TEMPLE.



Fig 1 Br[illegible] linga

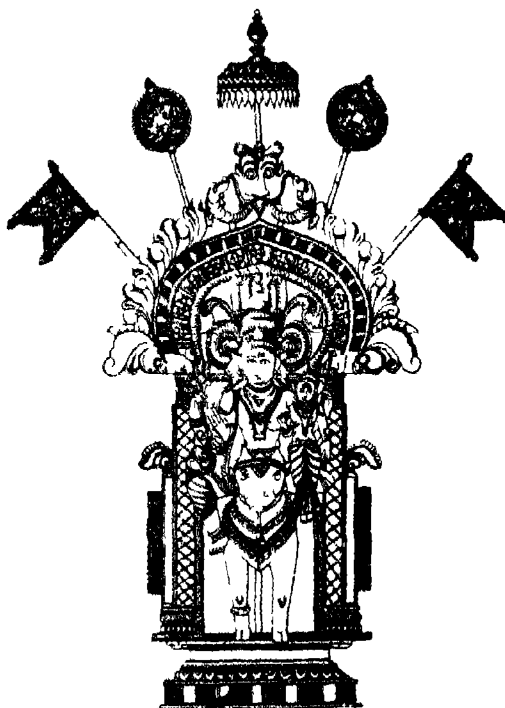


Fig 2 Brass image of Siva.

Inches 12 6 0 1 2 Feet

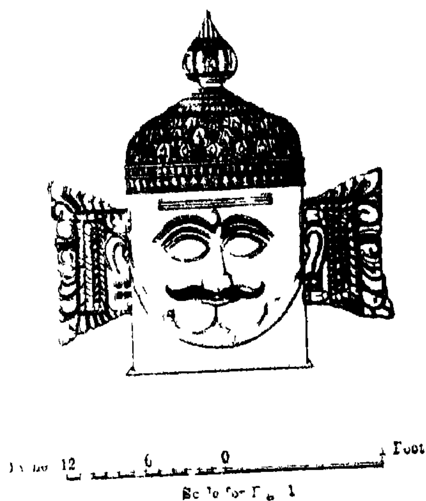
Scale of Feet

Photo print, Survey Office, Madras
1896

PLATE LXI

KURUVATTI MALIKARJUNA TEMPLE

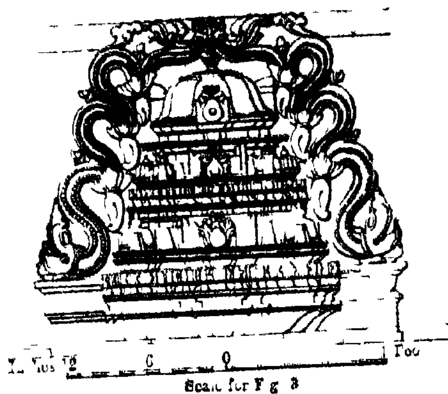
Fig 1 Brass mask for linga



Inches 12 6 0 1 Foot

Scale for Fig 1

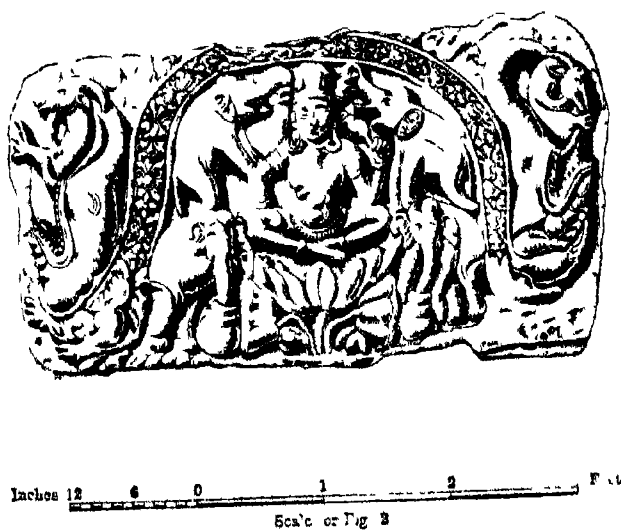
Fig 3 Ornament over a niche



Inches 12 6 0 1 Foot

Scale for Fig 3

Fig 2 Sculptured stone in the road



Inches 12 6 0 1 2 Feet

Scale for Fig 2

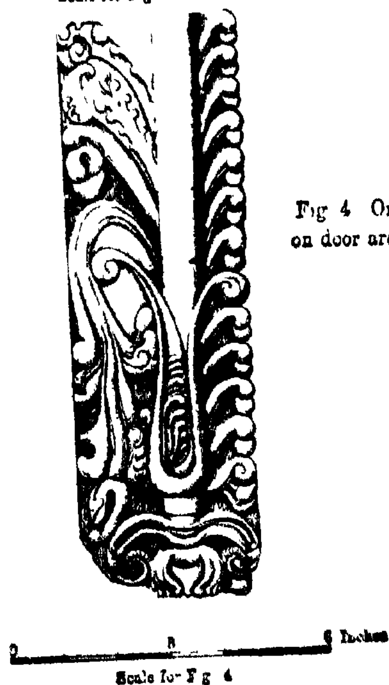


Fig 4 Ornament on door architrave

0 3 6 Inches

Scale for Fig 4

Photo print, Survey Office, Madras.
1896

KURUVATTI MALIKARJUNA TEMPLE.

Seul tured slab at south door



Fig 2 Narayana.



Inches 12 6 0 1 2 3 4 Feet

Scale of Feet

Photo print, Survey Office, Madras.
1896

KURUVATTI MALIKARJUNA TEMPLE

Silver ornaments

Fig 1



Fig 4 Silver waist belt

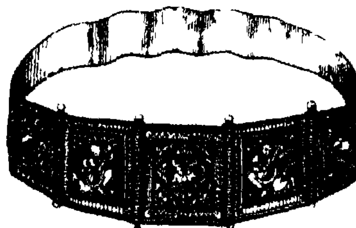


Fig 2

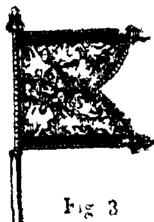


Fig 3



Fig 5 Stair stop block (lying in road)



Inches 12 6 0 1 Foot

Scale for Fig 5

3 6 Inches

Scale for Figs 1 to 3

Photo print, Survey Office, Madras.
1896

K[illegible]UVATTI MALLIKARJUNA TEMPLE

F[illegible]ING FIGURE BRA[illegible] OVER CAPITALS OF [illegible]

Fig [illegible] Face



Fig 2 At [illegible] Face

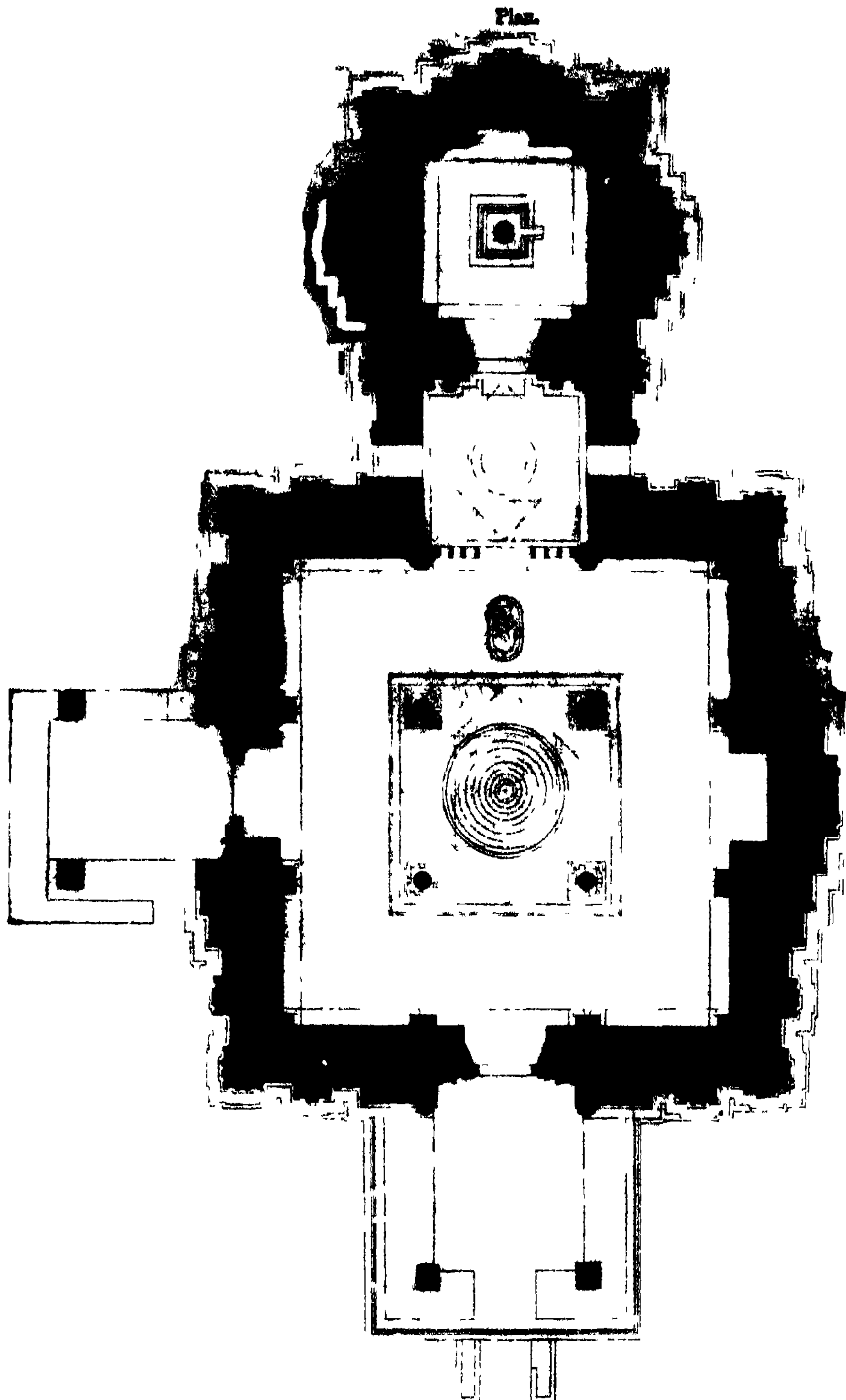


Inches [illegible] 6 [illegible] 1 [illegible] 3 Feet

Scale of Feet

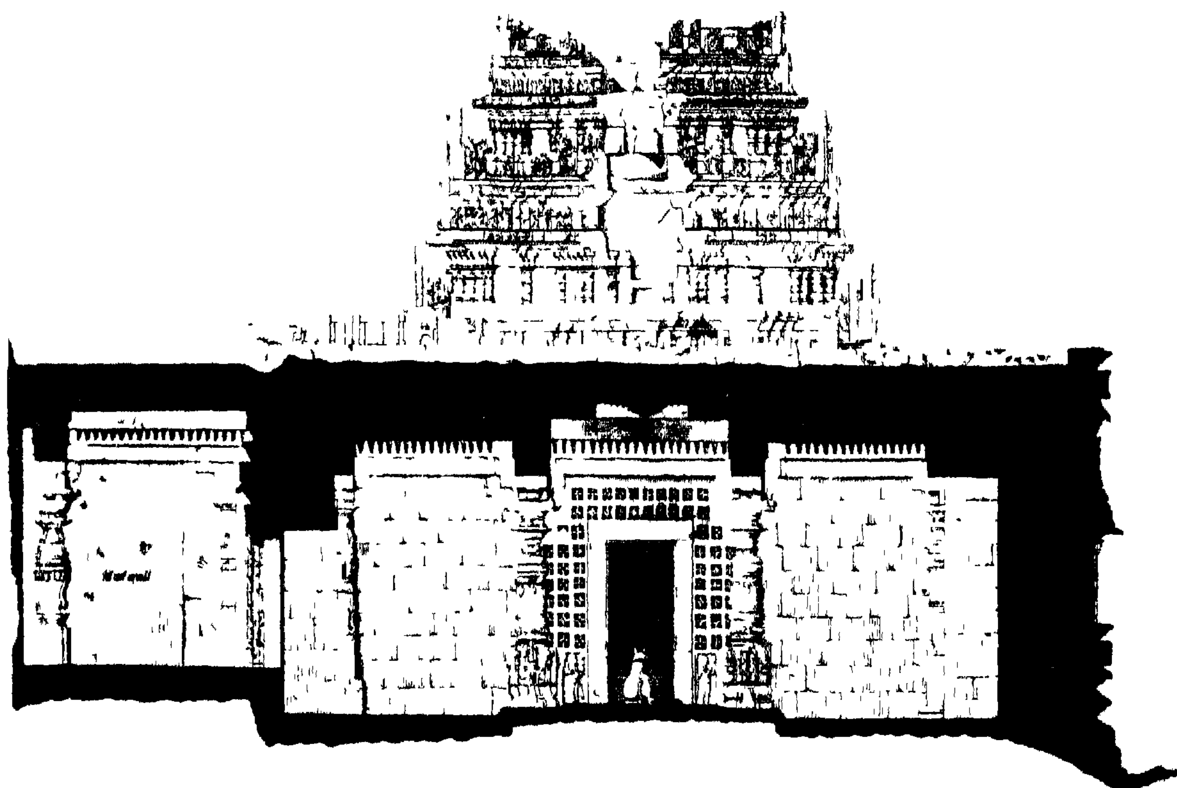
[illegible] Survey Off. Madras
1886

HUVINAHADGALLI. KALLESVARA TEMPLE



HUVINAHADGALLI KALLESVARA TEMPLE

Transverse section



Inches 12 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 Feet

Photo print, Survey Office, Madras.
1896

HUVINAHADGALLI KALLESVARA TEMPLE.

North elevation.



Scale of Feet

Photo print, Survey Office, Madras.
1890

HUVINAHADGALLI KALLESVARA TEMPLE

Front elevation.

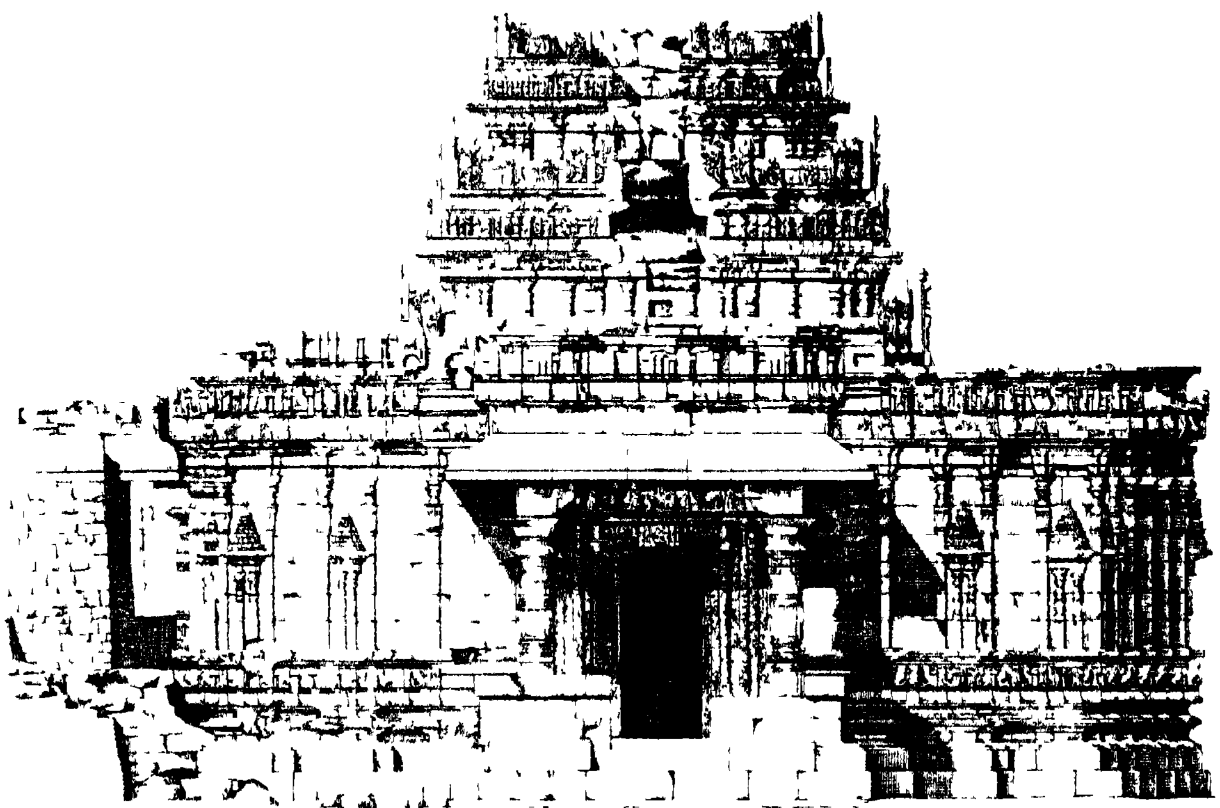
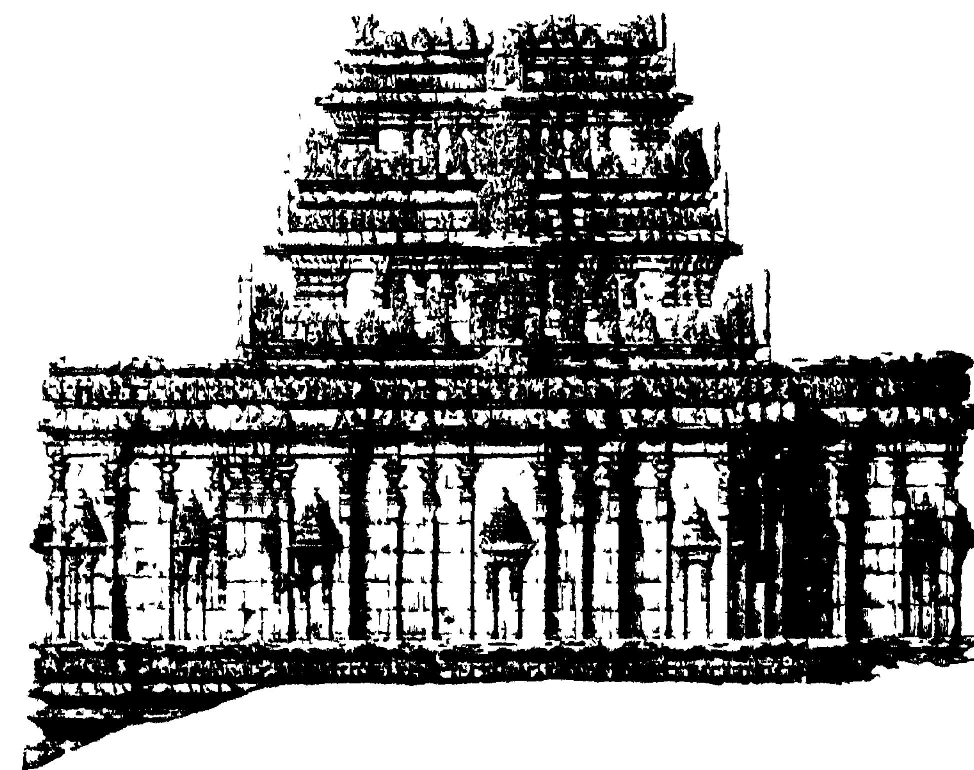


Photo print Survey Office, Madras.
1896

HUVINAHADGALLI. [illegible]

Back elevation



Inches 12 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 Feet

Scale of Feet

Photo print, Survey Office, Madras.
[illegible]

HUVINAHADGALLI. KALLESVARA TEMPLE.

South door



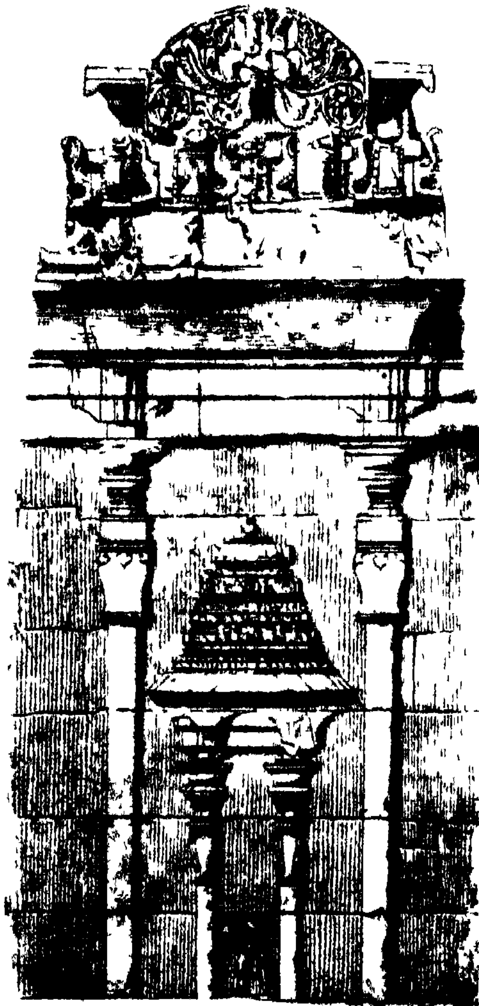
Inches 12 6 0 1 2 3 4 Feet

Scale of Feet

Photo print, Survey Office, Madras.
1895.

HUVINAHADGALLI. KALLESVARA TEMPLE.

Centre bay of back wall



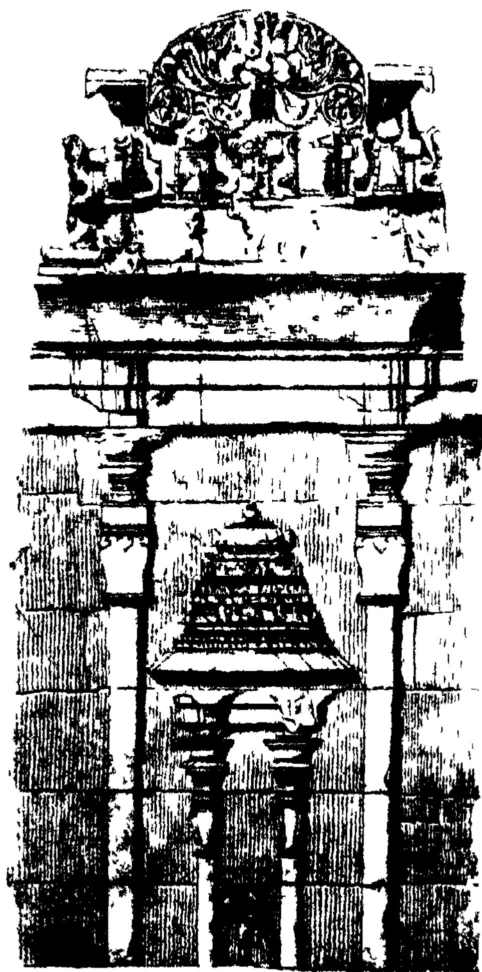
Inches 12 6 0 1 2 3 4 5 Feet

Scale of Feet

Photo-print, Survey Office, Madras
[illegible]

HUVINAHADGALLI. KALLESVARA TEMPLE

Centre bay of back wall



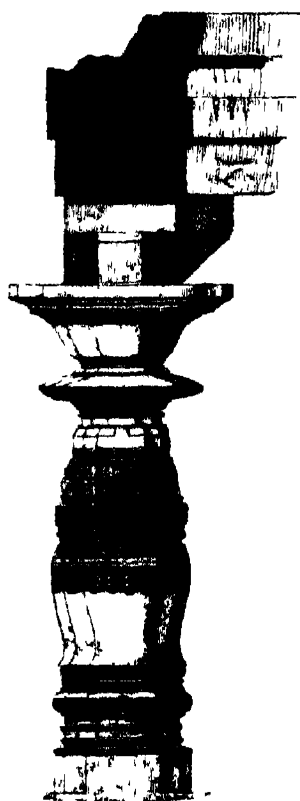
Inches 12 6 0 1 2 3 4 5 Feet

Scale of Feet

Photo-print, Survey Office, Madras
1886

PLATE

HUVINAHADGALLI, KALLESVARA TEMPLE



Scale for Fig

Fig. 2 Details of main base

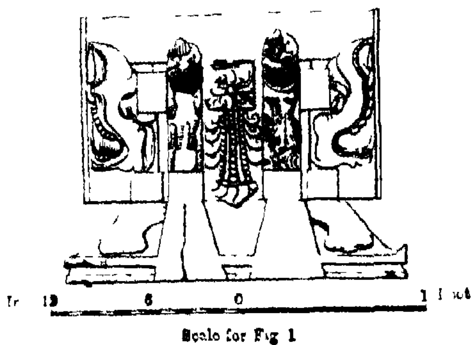


Scale for Fig

Photo-print, Survey Office, Madras.
1896

HUVINAHADGALLI, KALLESVARA TEMPLE

Fig 1 Base ornament



Scale for Fig 1

Fig 2 Ganesa





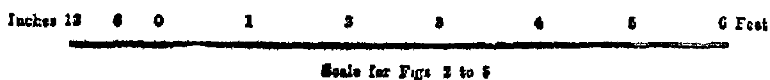
Fig 3 Nagakal

Fig 4 Balabhairava



Fig 5 Narayana





Scale for Figs 2 to 5

Photo print, Survey Office, Madras.
1896.

HUVINAHADGALLI. KALLESVARA TEMPLE.

Fig 1 Pilaster in Mahamandapa

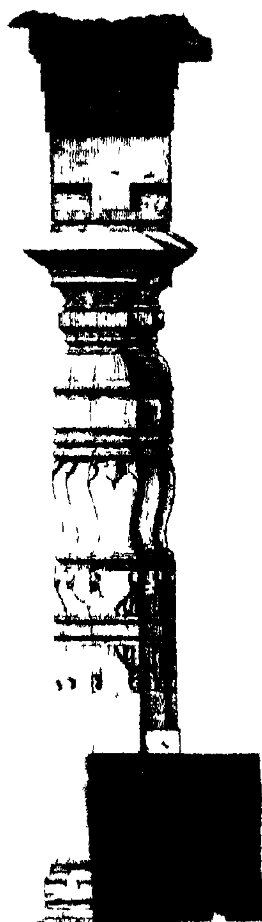
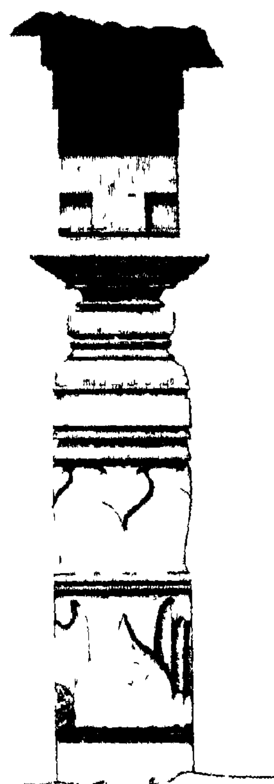
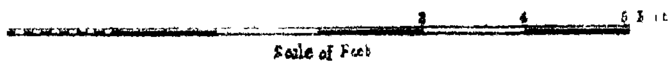


Fig 2 Pilaster in south porch.





Scale of Feet

Photo-print, Survey Office, Madras.
1898

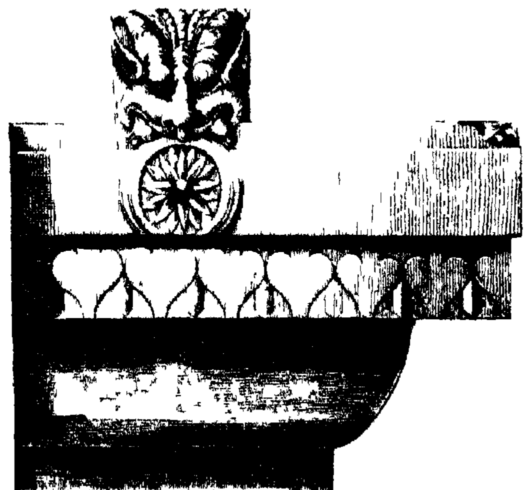
HUVINAHADGALLI KALLESVARA TEMPLE

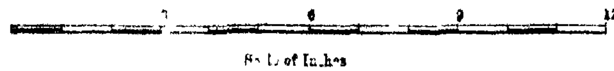
Tower cornices

Fig 1



Fig 2





Scale of Inches

Photo print Survey Office, Madras.
1895

HUVINAHADGALLI KALLESVARA TEMPLE

Ornament on tower

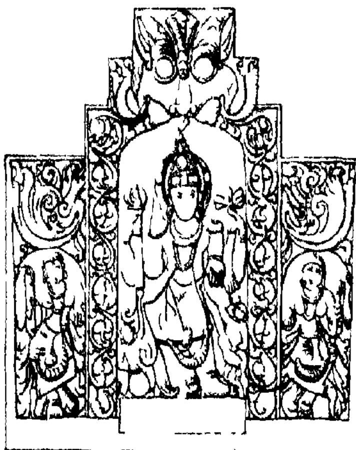


Fig 2 Slab in road near the temple.



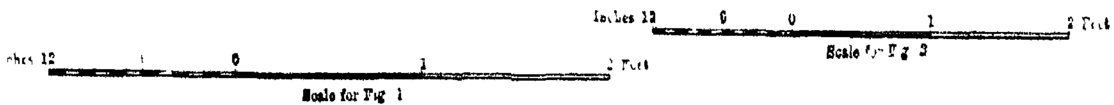


Photo print, Survey Office, Madras
1899

PLATE LXXXI

HUVINAHADGALLI KALLESVARA TEMPLE

Cornice and sculptured block on tower



Inches 12 6 0 1 Foot

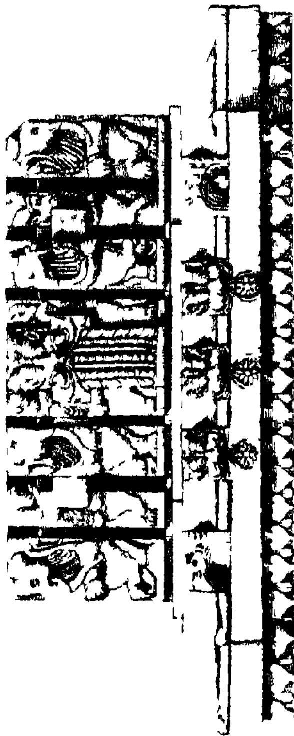
Scale of Feet

Photo print, Survey Office Madras
1896

PLATE LXX

HUVINAHADGALLI KALLESVARA TEMPLE

Tower ornaments



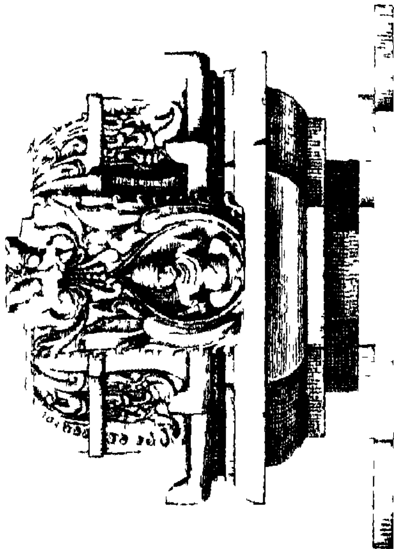
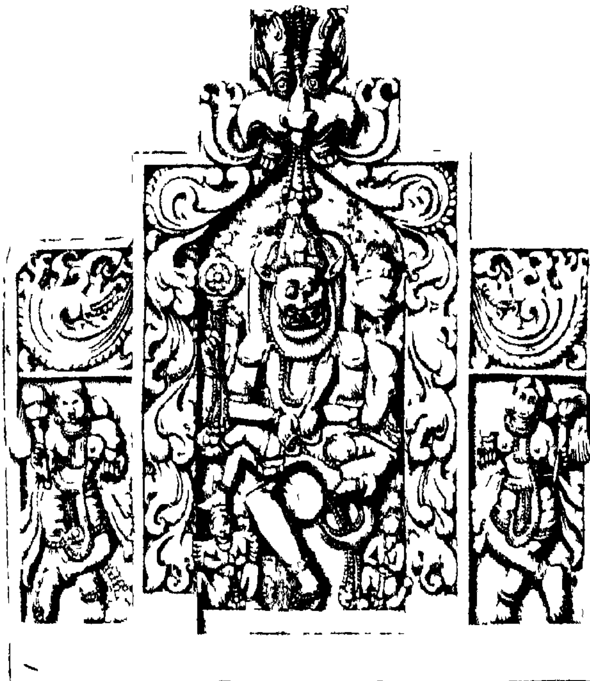




Photo-print Survey Office Madras
1896

HUVINAHADGALLI KALLESVARA TEMPLE

Block on tower



Inches 12 6 0 1 Foot

Scale of Feet

Photo-print, Survey Office, Madras.
1896

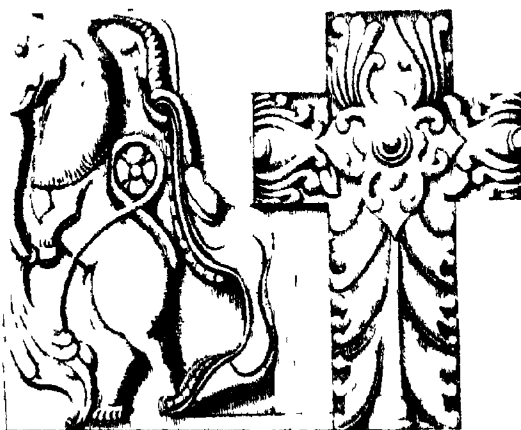
HUVINAHADGALLI KALLESVARA TEMTLE

DETAILS FROM THE TOWER

Fig 1.



Fig 2



0 2 4 6 8 10 12 14

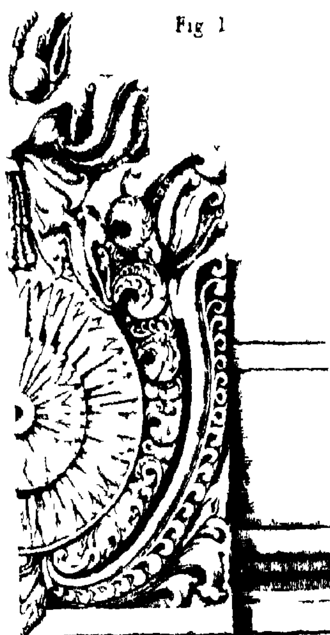
Scale of Inches

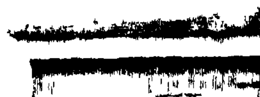
Photo print Survey Office, Madras
1896

HUVINAHADGALLI KALLES'APA TEMPLE

Cornice blocks

Fig 1





Inches 12 6 0

Scale for Fig 1

Fig 2





0 3 6 9 12 inches

Scale for Fig 2

Phot print Survey Office Madras
1886

HUVINAHADGALLI KALLESVARA TEMPLE.

Angle cornice blocks.

Fig 1

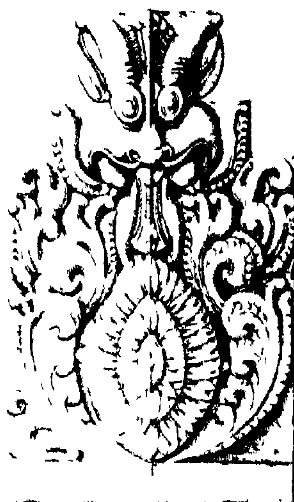


Fig 2



0 3 6 9 12 Inches

Scale Fig 1

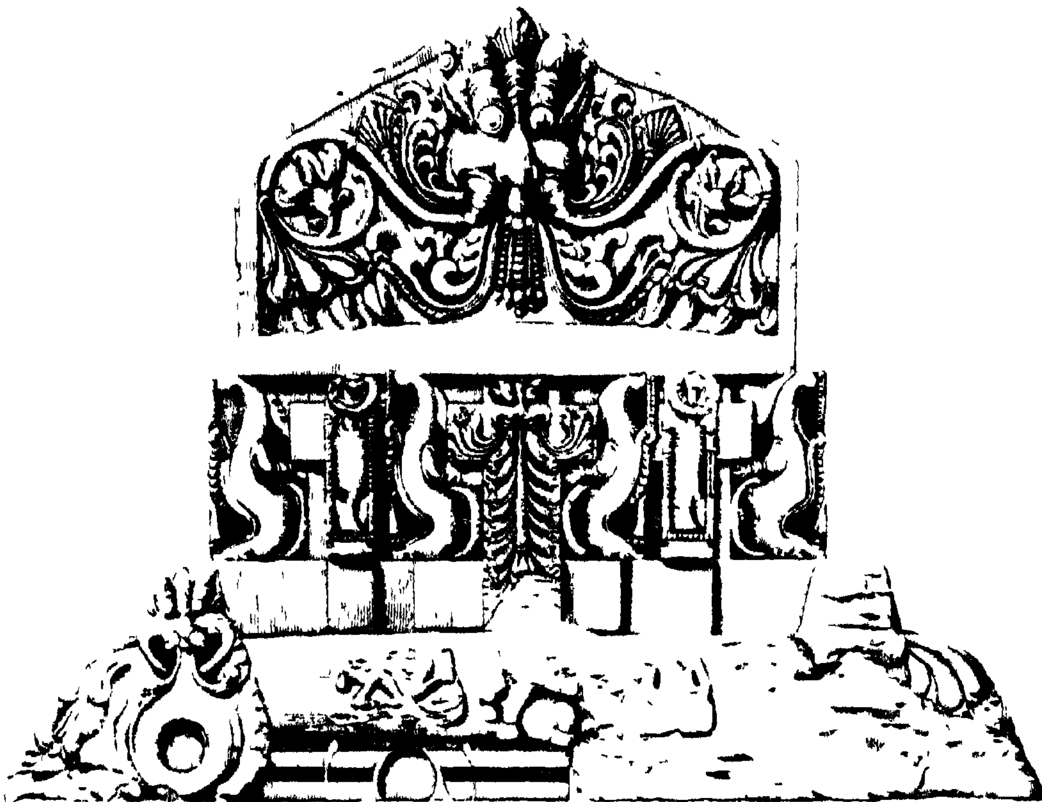
0 3 6 9 12 Inches

Scale for Fig 2

Photo Print, Survey Office Madras

HUVINAHADGALLI KALLESVARA TEMPLE

Large cornice block



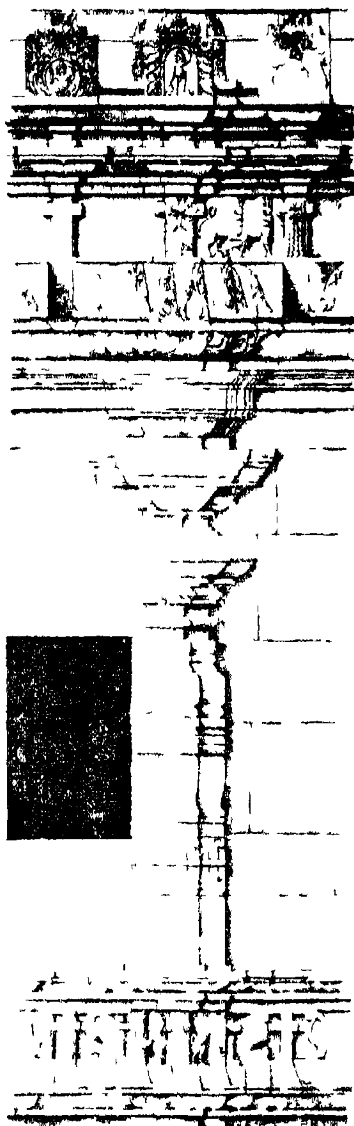
Inches 12 9 6 3 0 1 Foot

Scale of Feet

Phot print Survey Office Madras
1896

HUVINAHADGALLI KALLESVARA TEMPLE

Portion of north side wall



Inches 12 6 0 1 2 3 4 5 Feet

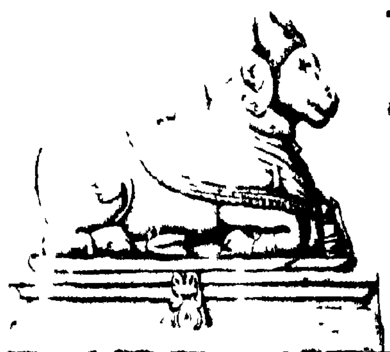
Scale of Feet

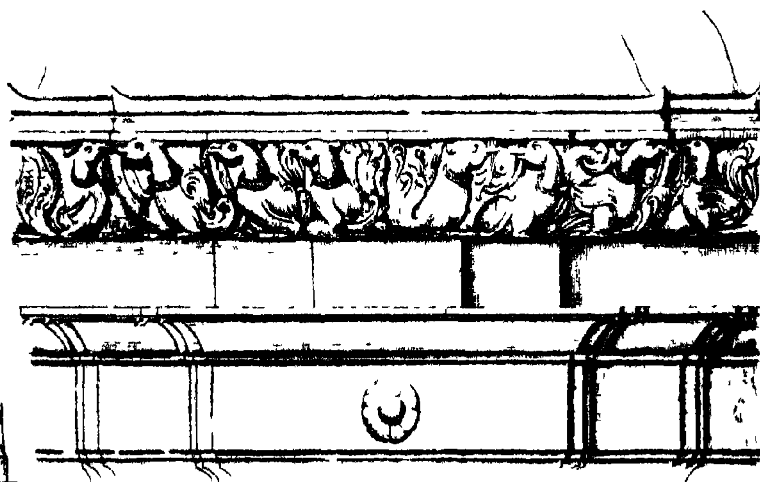
Photo-print Survey Office Madras

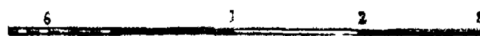
HUVINAHADGALLI KALLESVARA TEMPLE

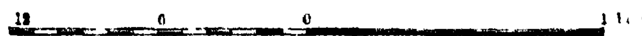
Fig 2 Main cornice.

Fig 1 Nandi in Mahamandapa









Scale for Fig 1

Scale for Fig 2

Photo print, Survey Office, Madras.
1896

HUVINAHADGALLI KALLESVARA TEMPLE

Fig 1 Panel over front gateway



Fig 2 Nagakal



Fig 3 Nagakal



Inches 12 0 1 F.

Scale for Fig 1

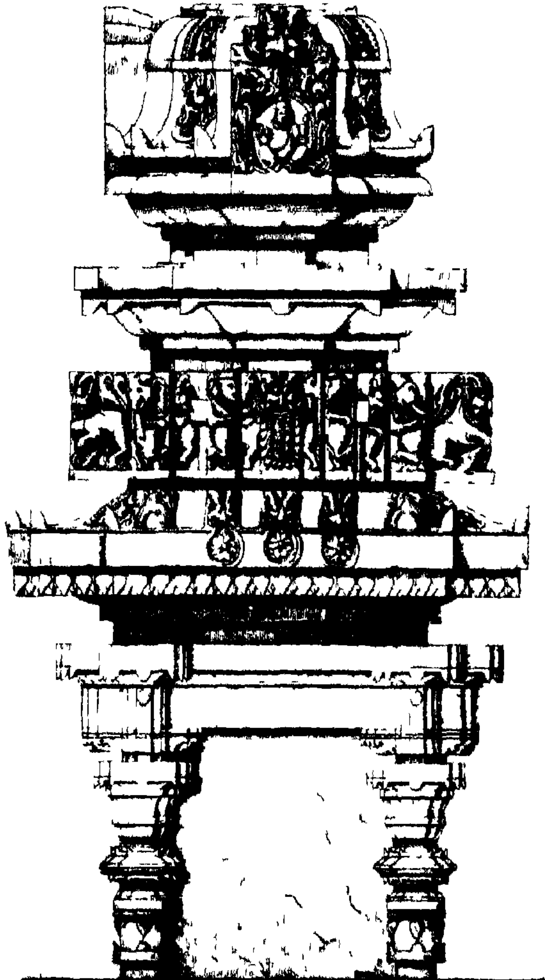
Inches 12 6 0 1 Foot

Scale for Figs 2 and 3

Photo print, Survey Office, Madras.
1886

HUVINAHADGALLI KALLESVARA TEMPLE

Details of tower.



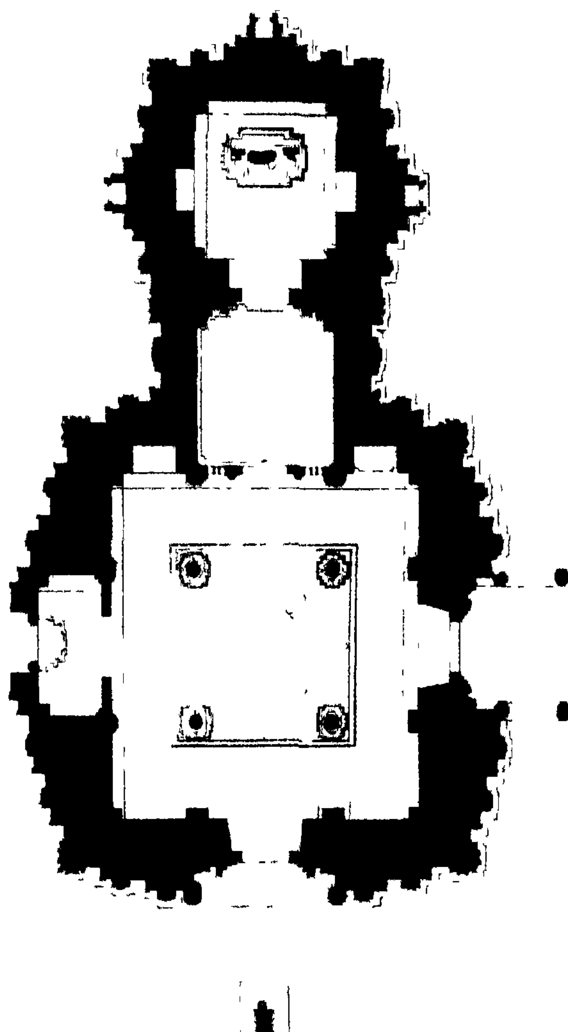
Inches 12 6 0 1 2 Feet

Scale of Feet

PLATE X[illegible]

HUVINAHADGALLI KESAVASVAMI TEMPLE

Plan



10 5 0 10 20 40

Scale of Feet

Photo-print Survey Office Madras
1896

HUVINAHADGALLI KESAVASVAMI TEMPLE

Front elevation.

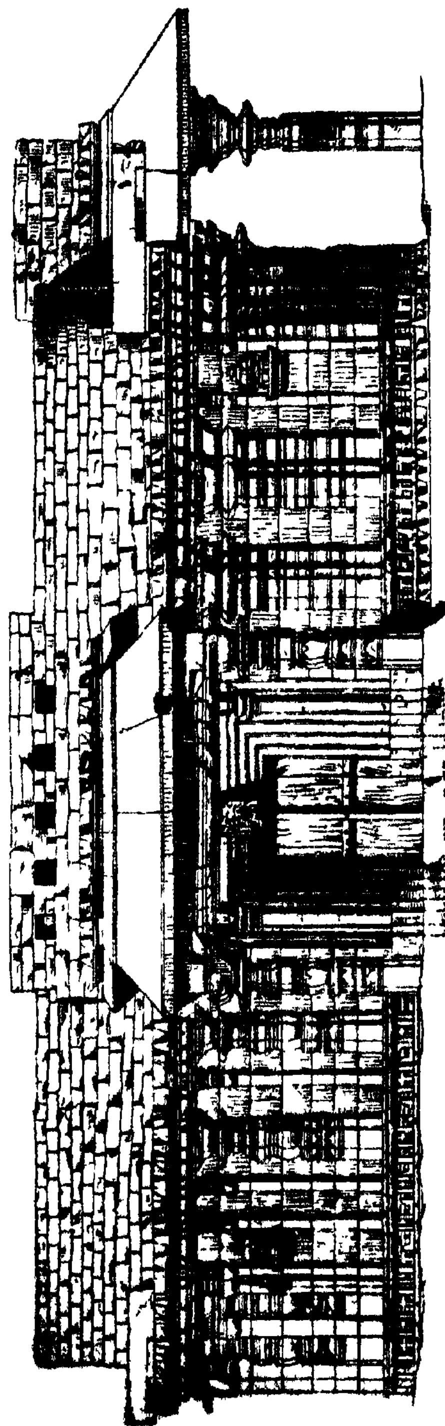
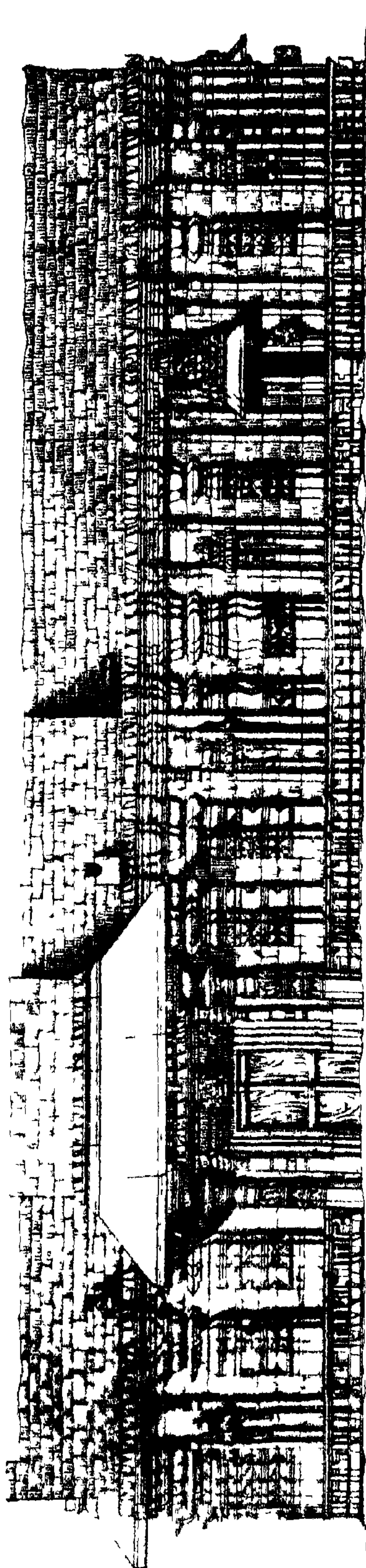




Photo print, Survey Office, Madras.
1896

HUVINAHADGALLI. KESAVASVAMI TEMPLE.



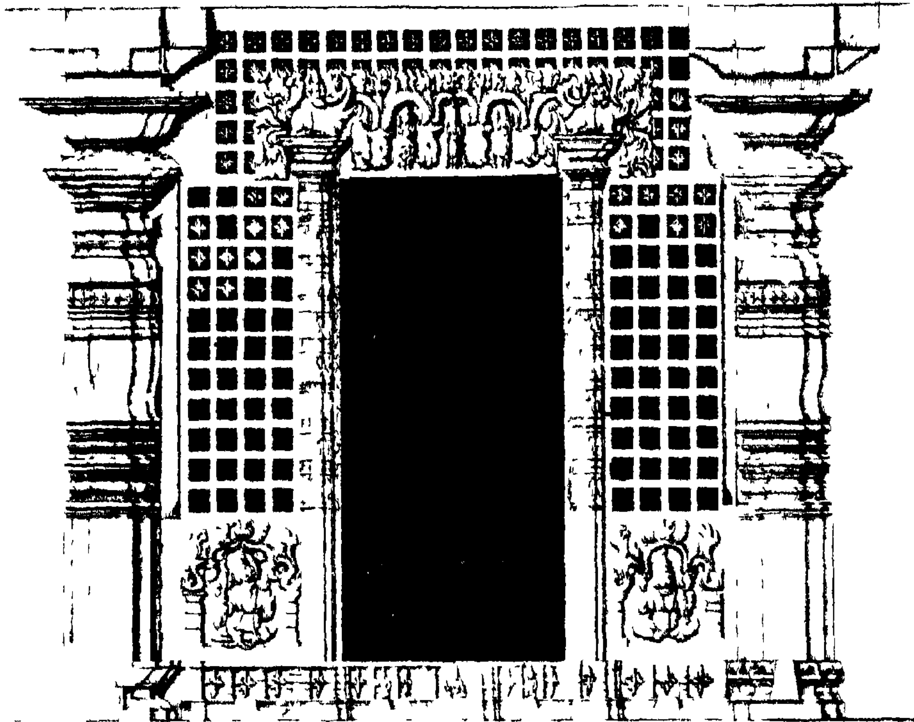
Side elevation.



Photo print, Survey Office, Madras.
1896.

HUVINAHADGALLI KRISHNASVAMI TEMPLE

Shrine doorway



5 4 3 2 1 0 5

Scale of Feet

Photo print Survey Office, Madras

1896

HUVINAHADGALLI, KESAVASVAMI TEMPLE.

Fig 1 Pier

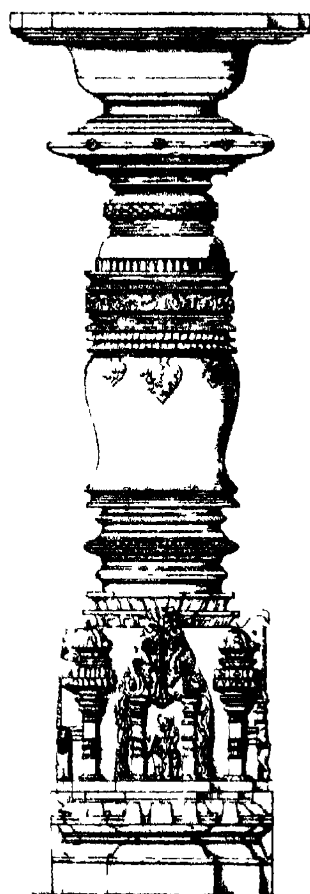
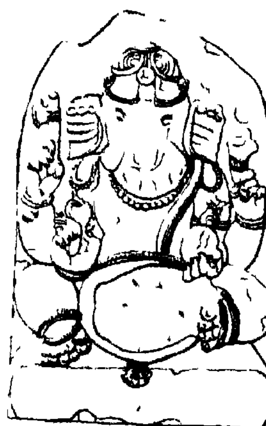


Fig 2 Yoganarasimha.



Fig 3 Ganesa



0 0 1 2 3 4 Feet

Scale for Fig 1

Inches 12 6 0 1 Feet

Scale for Figs 2 and 3

Photo print, Survey Office, Madras.
1886

HUVINAHADGALLI KESAVASVAMI TEMPLE.

Image in shrine



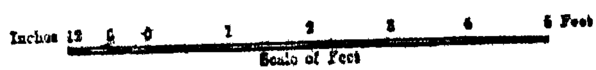
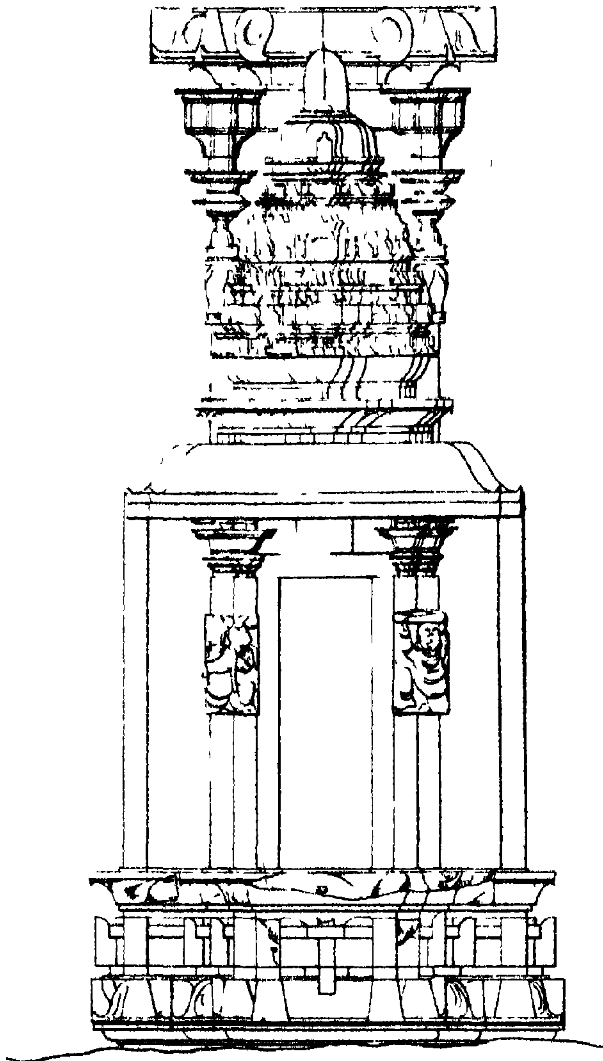


Photo print, Survey Office, Madras,
[illegible]

PLATE XCVIII

HUVINAHADGALLI KESAVASVAMI TEMPLE

Niche on the west wall.



inches 12 6 0 1 2 3 4 5 Feet

Scale of Feet

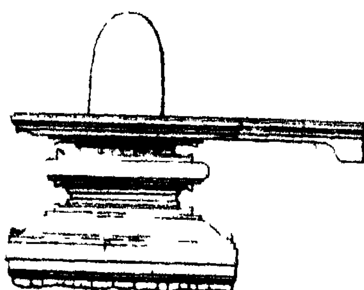
Photo print, Survey Office, Madras.
1896

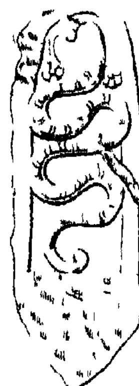
HUVINAHADGALLI.

VARIOUS CARVINGS.

Fig. 2. Nagakal at the tank.

Fig. 1. Linga at a small temple near the tank.





Inches 2 6 0 1 2 Feet

Scale for Figs. 1 to 3

Fig. 3. Nagendra and Nagabhanya at the tank



Fig. 4. Figure bracket on a pilaster at the Kesavasvami temple.



0 2 4 6 8 Inches

Scale for Fig. 4

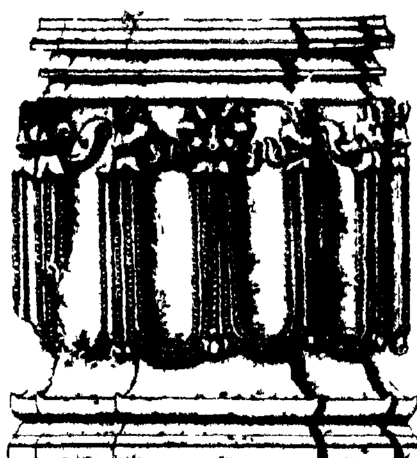
Photo print, Survey Office, Madras.
1893

HUVINAHADGALLI

Fig 1. Nagakal in a field



Fig 2 Ornament on piers in porch at Kesavasvami temple.



Inches 12 6 0 1 Foot

Scale for Fig 1

Inches 12 6 0 1 Foot

Scale for Fig 2

Photoprint, Survey Office, Madras.
1896

HUVINAHADGALLI HANUMAN TEMPLE.

Jamb ornaments on the east door

Fig 1 Nig bra and Nagahanya



Fig 2



Fig 3.



12 Inches

Scale I Fig 1

0 3 6 9 12 Inc

Scale for Fig 2 and 3

Photo-print, Survey Office, Madras.
1896

HUVINAHADGALLI KESAVASVAMI TEMPLE.

Plan.

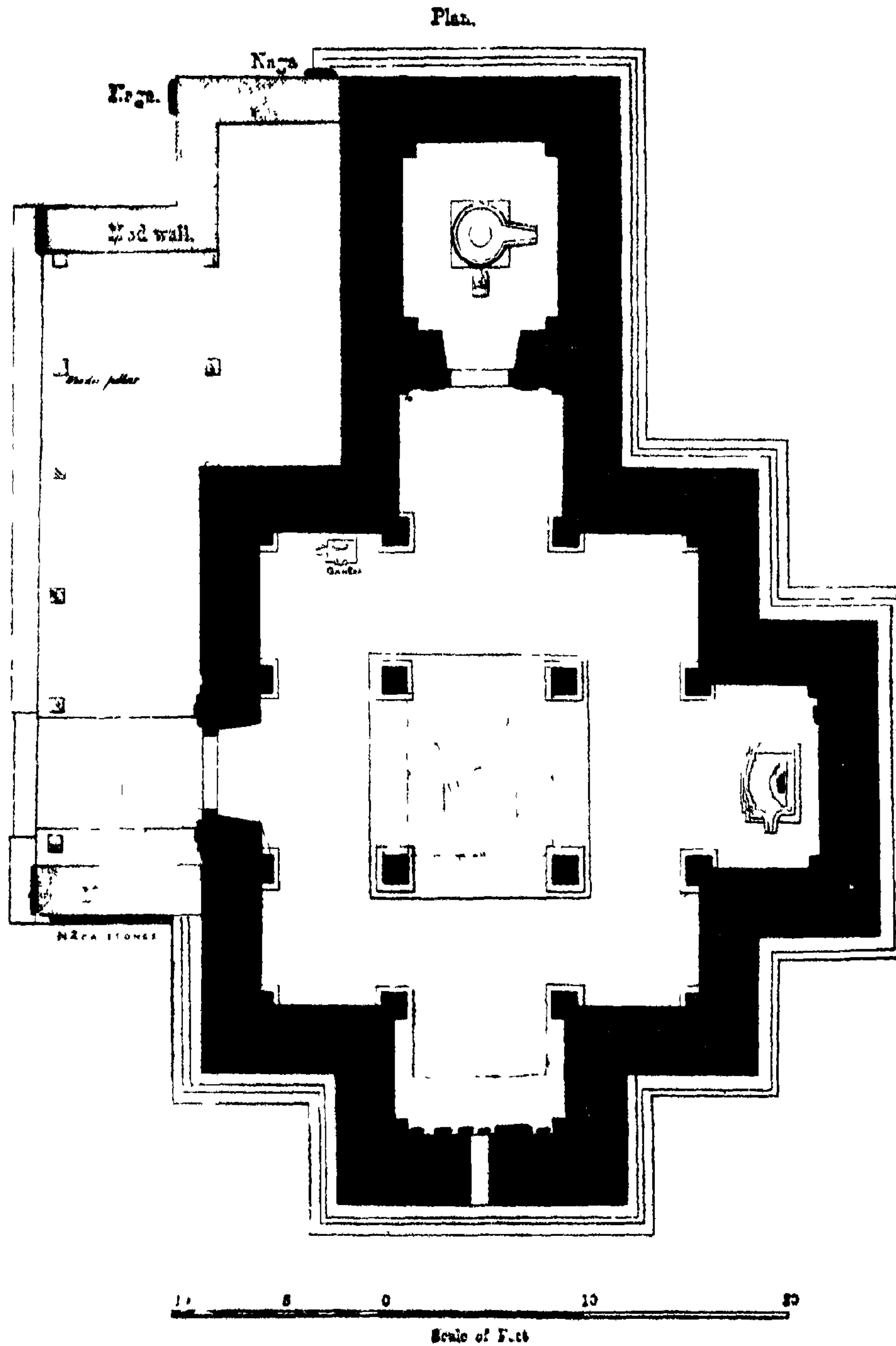


Photo print, Survey Office, Madras

HALAVAGALU, KALLESVARA TEMPLE.

Fig 1 Pier in Mahamandapa.

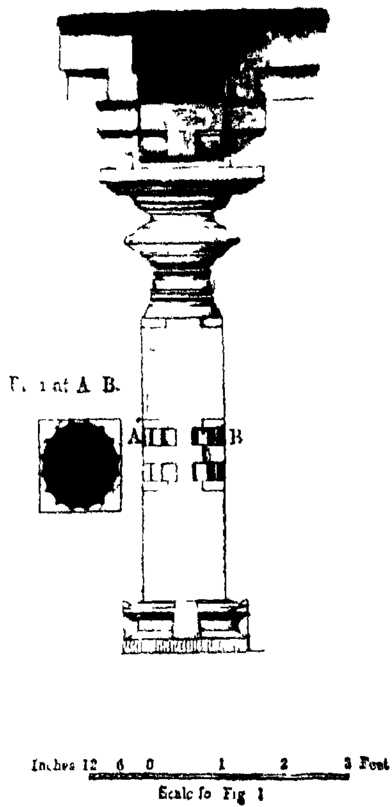


Fig 2. Image in shrine.

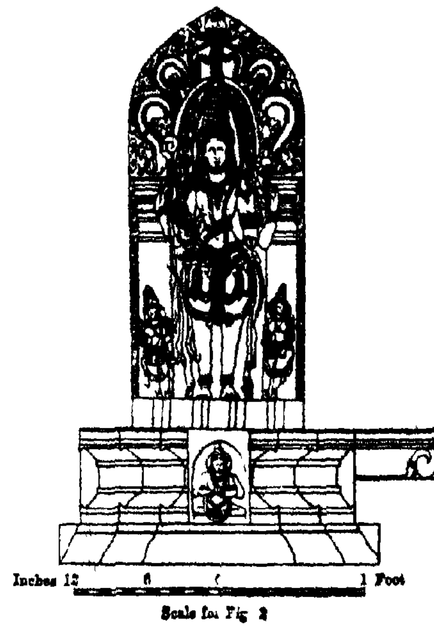
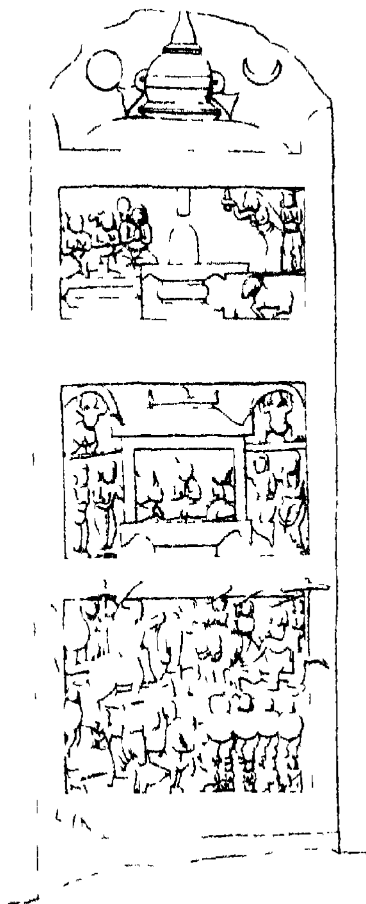


Photo-print, Survey Office, Madras.
1896.

HALAVAGALU KALLESVARA TEMPLE.

Sculptured slab



In ches 12 6 0 1 2 Feet
Scale of Feet

Photo'lit., Survey Office, Madras
1890

HALAVAPALU KALLESVARA TEMPLE

Sculptured slabs

Fig 1

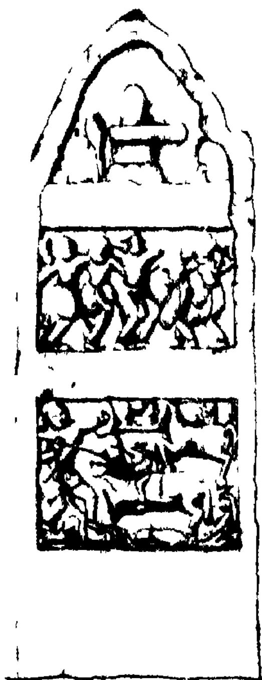
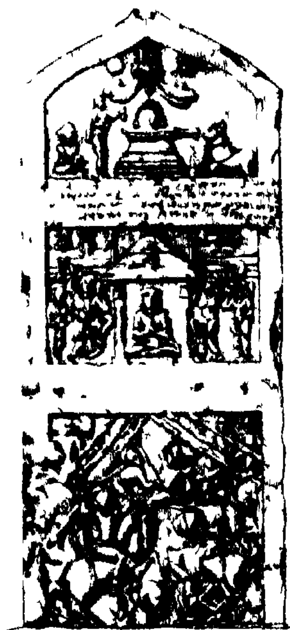


Fig 2



Fig 3



Scale for Fig 1

Scale for Fig 2

Scale for Fig 3

Photoprint Survey Office, Madras
1896

HARIHAR. HARIHARESVARA TEMPLE.

Plan.

Hariharesvara.

Chatram.

Chandikesvara.

Kasivisvesvara.

Gopura.

Mandapa.

Kalabhairava.

Hanuman.

Mahishasuramardini.

Maha Mandapa.

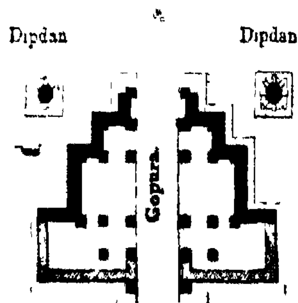
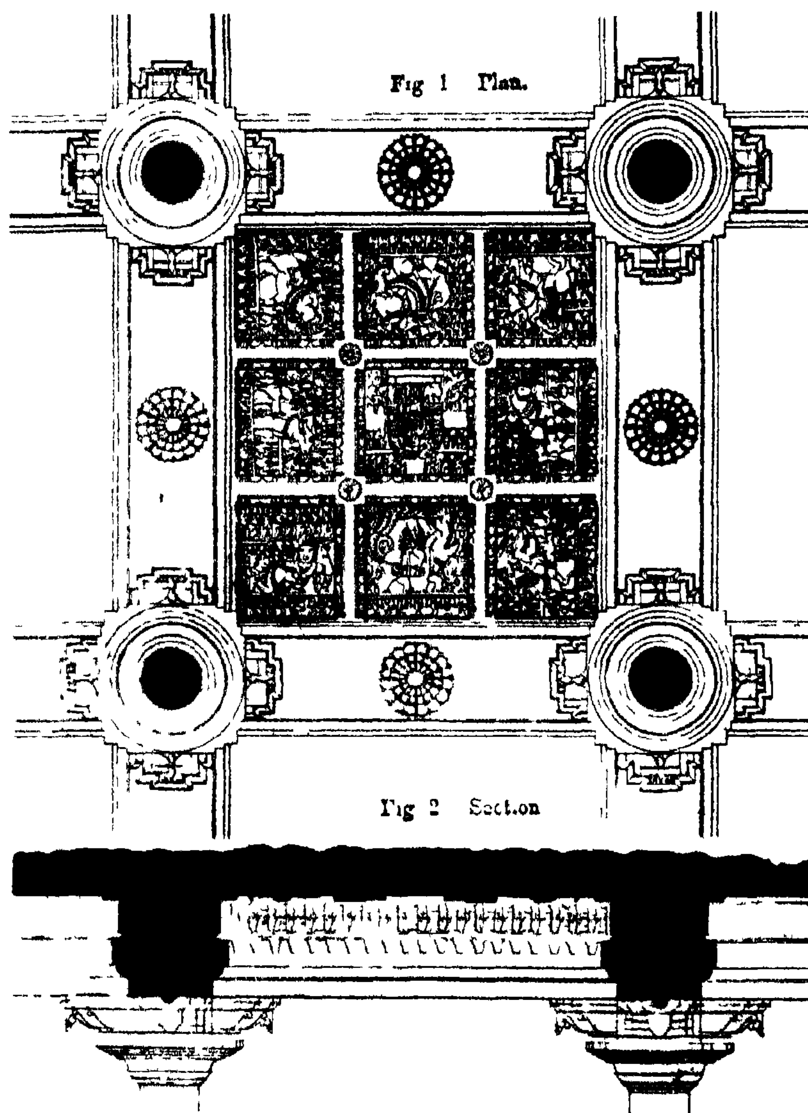




Photo-print, Survey Office, Madras.

HARIHAR. HARIHARESVARA TEMPLE

CEILING IN THE ANTARALA MANDAPA.



Inches 12 0 2 4 6 8 10 Feet

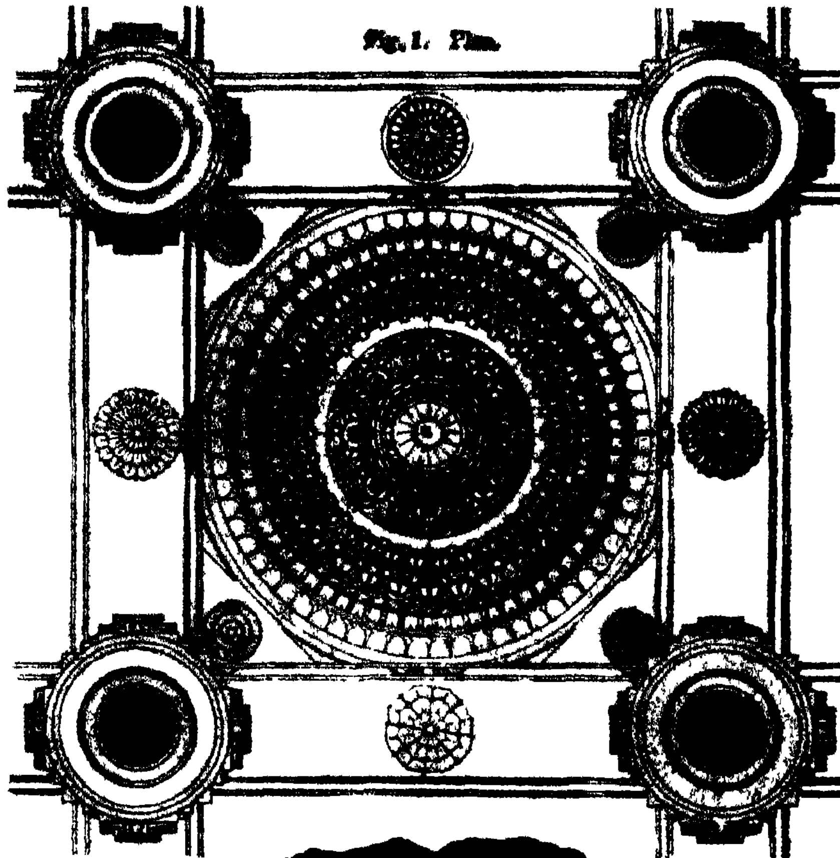
Scale of Feet.

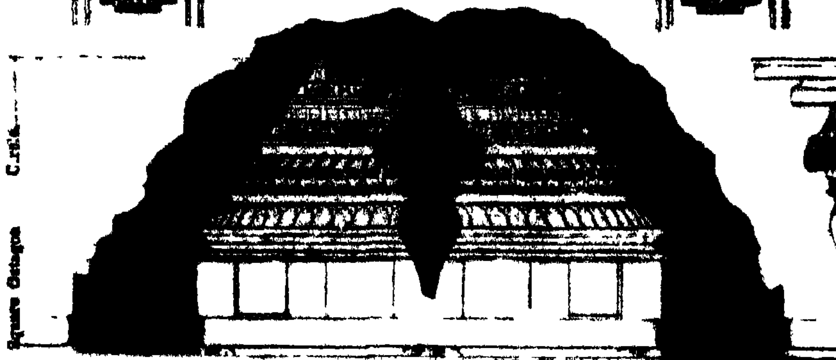
Photo-print, Survey Office, Madras.
[illegible]

HARIHAR. HARIHARESVARA TEMPLE.

Ceiling in the Amman Temple.

Fig. 1. Plan.





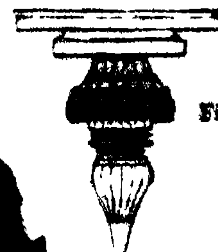


Fig 3 Central pendant

HARIHAR HARIHARESVARA TEMPLE

Fig 1 Dipdan or Dipastambha

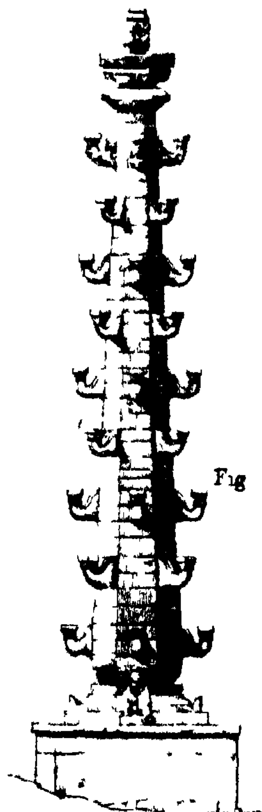


Fig 3. Kalabhairava

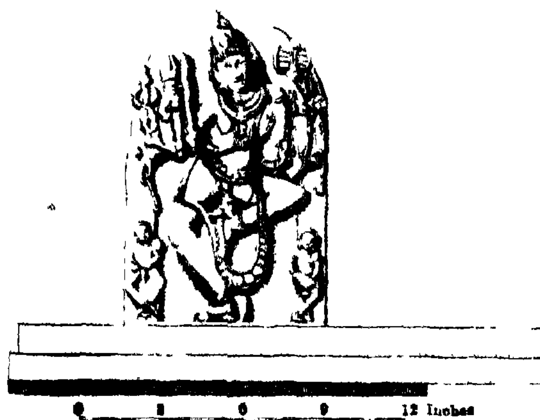


Fig 4 Sculptured slab

Fig 5 Architrave on the entrance to the Kalabhairava Temple

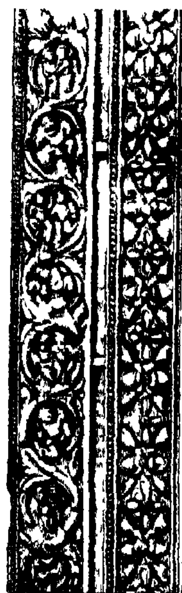
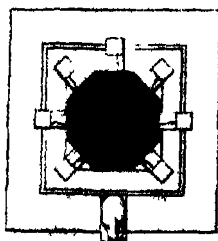


Fig 2 Plan of dipdan



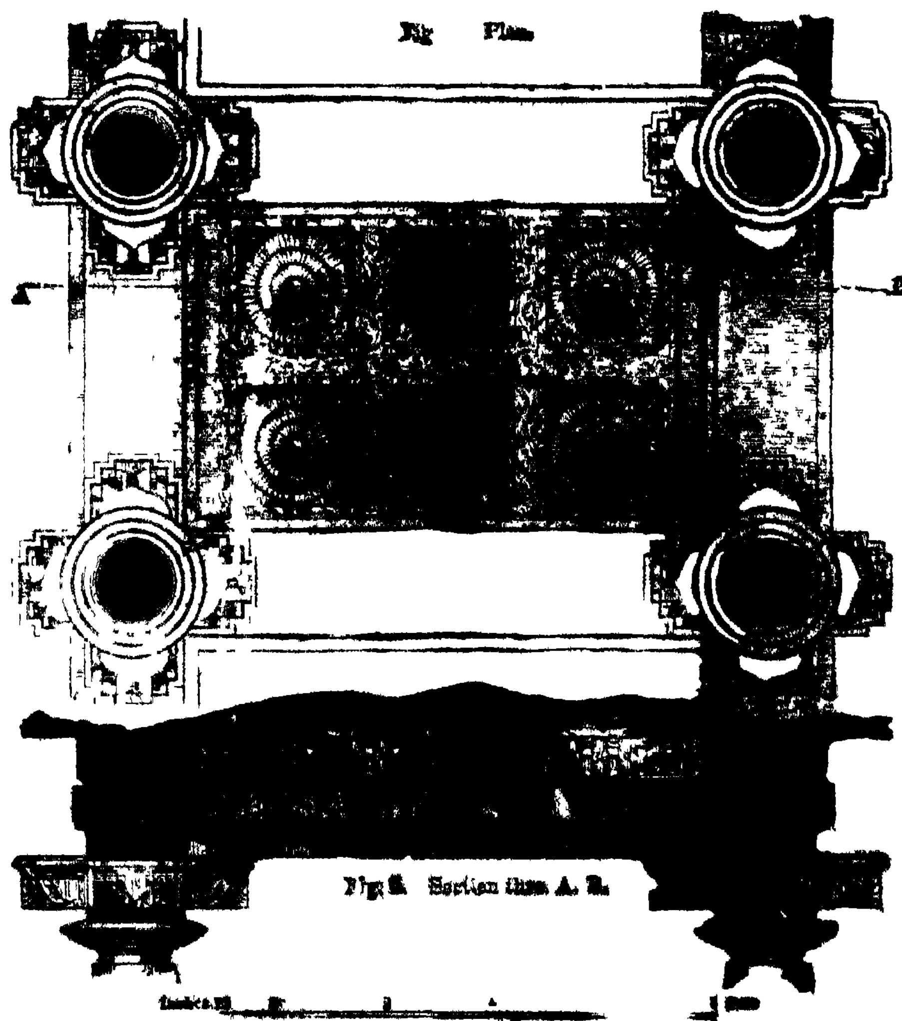
Inches 12 0 1 2 3 4 5 Ft
Scale for Figs 1 and 2

Inches 12 6 0 1 Foot
Scale for Fig 4

0 3 6 12 Inches
Scale for Fig 5

HARIHAR, HARIHAREŚVARA TEMPLE.

Ceiling in Mahamaṇḍapa.



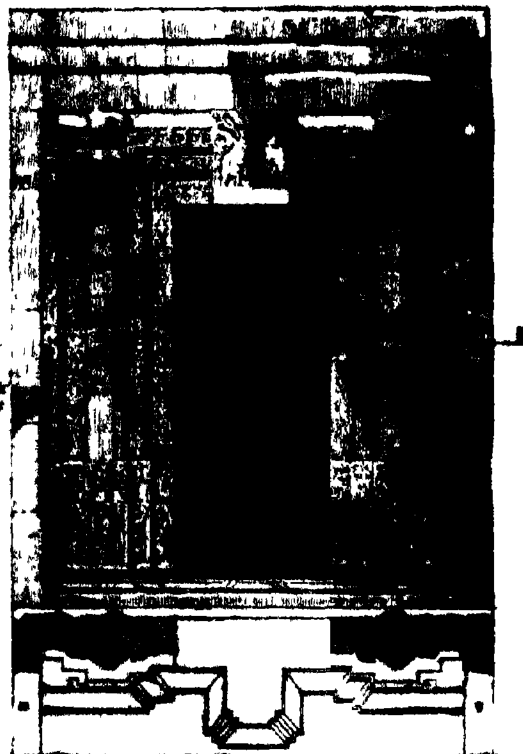
[illegible] TEMPLE.

Fig. 1. North-east corner of [illegible] wall



Inches 12 0 1 2 3 4 5 6 Feet
Scale for Fig 1

Fig. 2. Entrance in Kailasanatha Temple



Inches 12 0 1 2 3 4 5 Feet
Scale for Figs. 2 and 3

Photo print, Survey Office, Madras.
1896

[illegible]HAR HARIHA[illegible]ARA TEMPLE

Ornamental details of the wall base

Fig. 1. Image in the shrine



12 [illegible] 1 2 3 Feet

Scale for Fig. 1

Fig. 2.



Fig. 3.



Fig. 4.



Inches 12 6 0 1 2 3 Feet

Scale for Figs. 2 to 4

Photo-print Survey Office, Madras.
189[illegible]

HARIHAR HARIHARESVARA TEMPLE.

Fig 1 Door architrave at Mahamandapa

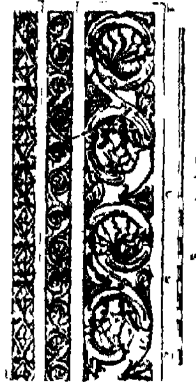


Fig 2 Carved scroll on door of Mahamandapa



Scale for Fig 2

Fig 3 Pier in Mahamandapa

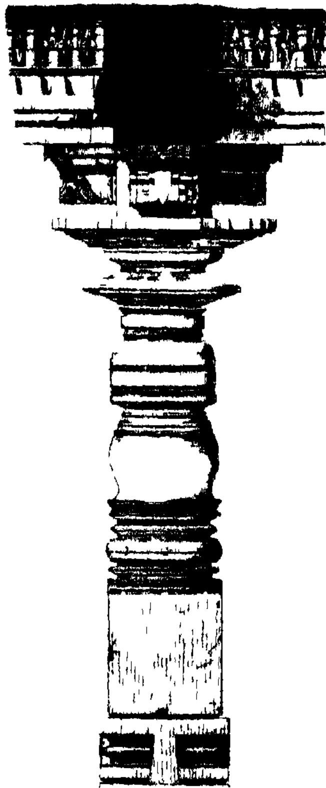
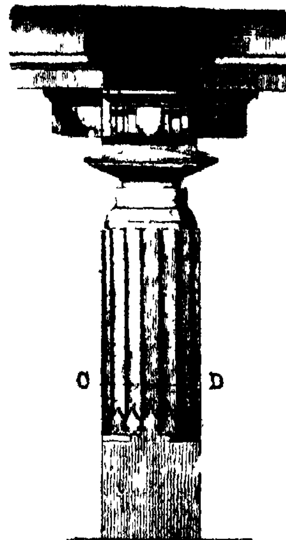


Fig 4 Pier at east goputa





Half plan at C D

Inches 12 0 2 4 6 Feet

Scale for Figs 3 and 4

Fort Temple

Fig 1 Lingam in the Court

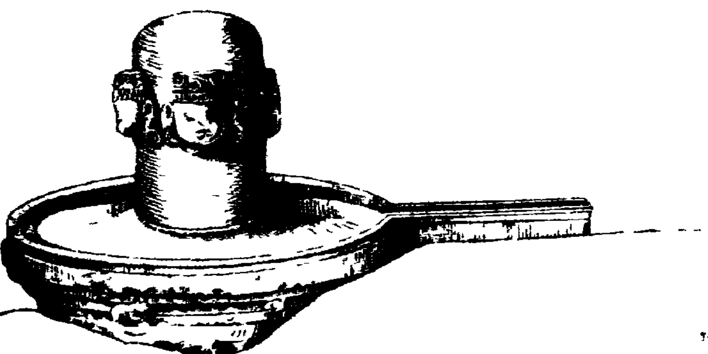


Fig 2 Pier in Mahamandapa

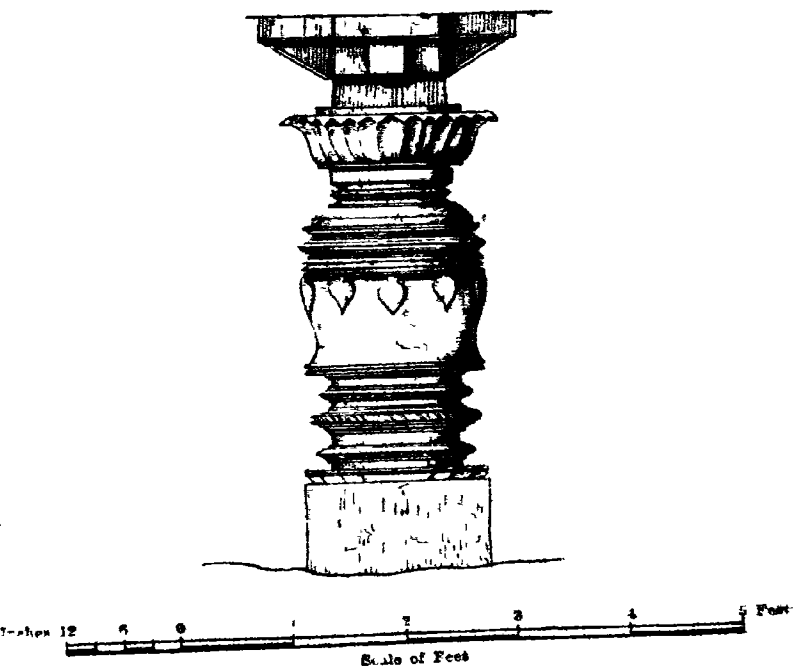


Photo-print, Survey Office, Madras